

February 1909

THE

Volume 42 No 5

# Inland Printer



**When you want to print  
Something a little different  
For some of your valued customers  
The question of Inks  
Is a most important one.  
We are always pleased  
To give you helpful suggestions  
In the selection of suitable colors  
And color harmonies.**

**Sigmund Ullman Co.**

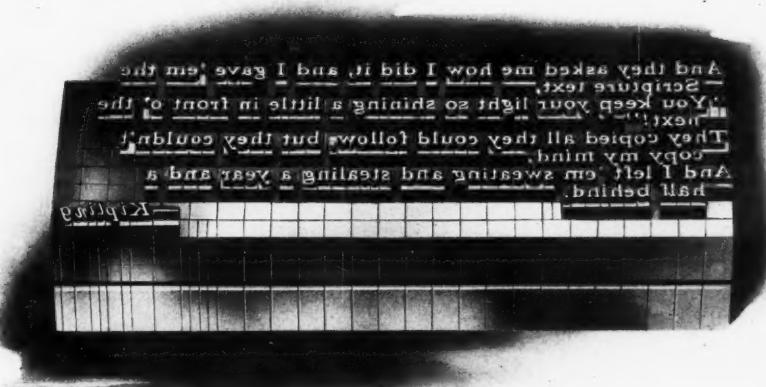
**New York  
Chicago  
Philadelphia**



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# THE MONOTYPE LOW-QUAD MOLD

Casts any size type (5 to 14-point, inclusive) in justified lines with quads and spaces (both justifying and fixed size), either high or low, as required



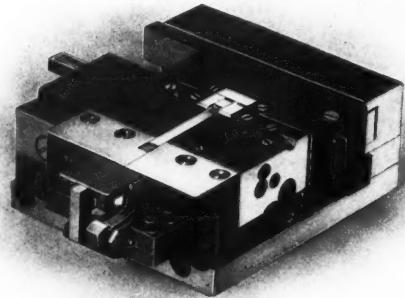
PRODUCT OF THE LOW-QUAD MOLD

This cut shows low quads at the beginning and end of the lines, low fixed spaces (3-em) between the words and low justifying spaces after the last word in each line

*The Monotype is the only machine that makes and sets type on ordinary galleys; its product is identical with new foundry type set by hand and perfectly justified*

Lanston Monotype Machine Company  
1231 Callowhill Street, Philadelphia, Pa.

## THE LOW-QUAD MOLD



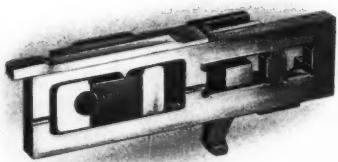
This is the Low-Quad Mold

A separate, self-contained unit for each point size; thus the accuracy of the type depends entirely upon the mold and is not affected by wear of trimming knives (there are none) or even wear of the machine itself. All parts reciprocate—no hinged joints to wear loose. Ample water circulation and positive lubrication

make possible the casting of perfect type from the hardest metal at high speed.

### This is the Improved Cross-Block

Note the wide base, and that the block is held down, both front and back; therefore the operator cannot affect the parallelism of the type by incorrectly adjusting the shoe that holds the cross-block against the type blocks.

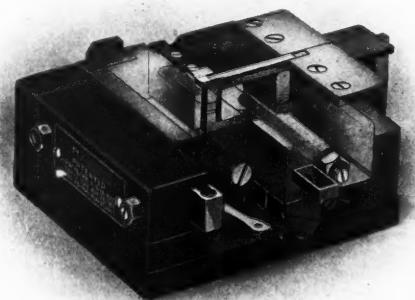


### This is the Split Mold-Blade

When casting low quads and spaces (of any size) the top blade projects beyond the lower blade as shown. When casting type, or high spaces and quads, the top blade is pulled back and works as one piece with the bottom blade.

### This is the Position of the Blades when Casting Low Spaces and Quads

When casting low spaces, the top of the mold is closed by the upper blade, instead of by a matrix—as when casting type and high spaces and quads. The space cast with the top blade forward is low, because the top of this space is cast against the bottom of this blade; while the space cast against a matrix resting on the upper side of the top blade is high.



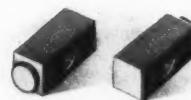
# THE LOW-QUAD MOLD



## This is the Matrix for High-Space Material

Note the cone hole in the upper end of the matrix; the centering pin seats in this to hold the matrix against the mold when the cast is made, and also when casting type to accurately position the face of the type on its body.

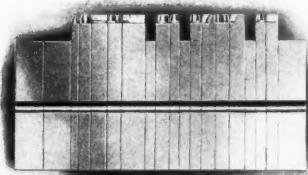
## This is the Matrix for Low-Space Material



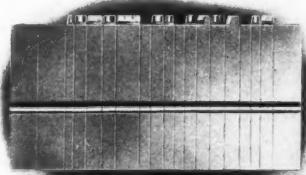
Unlike the matrix for high-space material (see above), this matrix has no cone hole, and consequently, when it is presented in casting position, the centering pin is prevented from making its full stroke. Thus checking the down stroke of the centering pin causes the top mold-blade to move forward and close the top of the mold.

## This is the Product

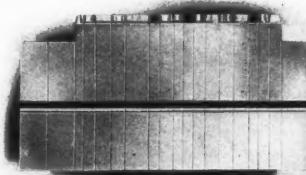
Three different kinds from the same keyboard ribbon



Matter cast with matrices for low spaces and quads; that is, space and quad matrices without cone holes.



The same matter re-run from the same ribbon with high spaces and quads.



The same matter re-run from the same ribbon with high spaces and low quads.



## This is One of the Special Uses of Low Quads

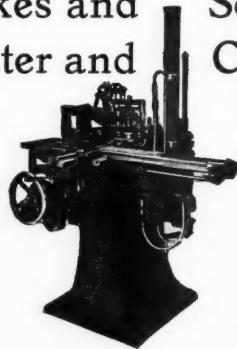
Monotype quads are so perfect in height that they present an absolutely uniform surface upon which cuts may be mounted, avoiding the use of blocks and saving the time of fitting in cuts. The keyboard operator sets the matter around the cut and after the type and quads are cast, the cut is fastened to the quads.

# THE MONOTYPE

Both Makes and Sets Type  
The Only Type Caster and Composing Machine

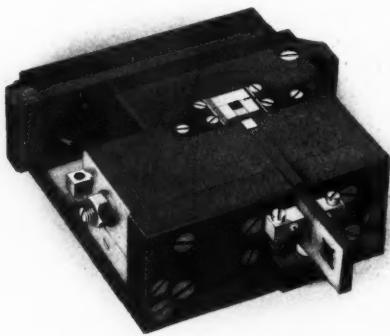
Casts Type in All Sizes  
5-point to 36-point  
Body Type, Display Type  
Borders, Spaces and Quads

"The Machine with the Faces"

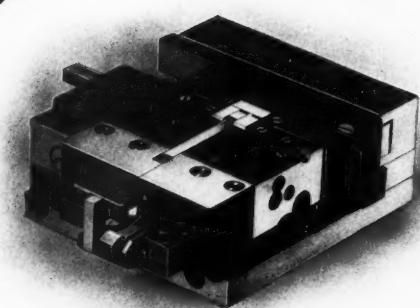


For All Kinds of Composition  
Plain or Intricate  
All Sizes, 5-point to 14-point  
Any Measure up to 60 Picas

562 Fonts last month—  
this month, 579



The "Style B" Mold  
For high quads and spaces only



The "Style D" Mold  
For both high and low quads and spaces

## MONOTYPE USERS

have been given the fullest consideration in all our Low-Quad Mold plans. Not only has the operating attachment been designed so that it can be applied to any of our Casting Machines, but also we have provided for fitting low-quad blades to our Style B Molds. This is in line with our policy of making each improvement—and we are constantly striving to extend the scope of the Monotype—so that all our customers may profit by it.

Thus the Monotype user, instead of charging off a large amount each year for depreciation, can apply all improvements at small cost and keep his equipment up to date. This means that the printer who selects the Monotype can supplement his experience with ours and maintain his advantage over those who postpone the installation of

**"THE VERSATILE MACHINE  
THAT KEEPS ITSELF BUSY"**

CONSERVATIVE, HONEST,  
DIGNIFIED AND WORTHY  
OF CONFIDENCE IS  
**BROTHER JONATHAN**

BUTLER BRANDS  
THE BEST



STATIONERY made of  
**BROTHER JONATHAN BOND**  
is always accorded a favorable  
reception because of its perceptible quality.

Every user of Bond Paper will find it to his interest to investigate **BROTHER JONATHAN** before deciding on future orders.

Write for a free copy of our book, "EXEMPLIFICATION" which treats in an interesting manner the subject of modern business stationery and demonstrates the printing, lithographing and die stamping properties of this modern vehicle of correspondence. Inquiries receive prompt and courteous attention.

Distributors of "BUTLER BRANDS"

Standard Paper Company,	Milwaukee, Wisconsin
Southwestern Paper Company,	Dallas, Texas
Southwestern Paper Company,	Houston, Texas
Pacific Coast Paper Company,	San Francisco, California
Southern Paper Company,	Los Angeles, California
Oakland Paper Company,	Oakland, California
Central Michigan Paper Company,	Grand Rapids, Michigan
Mutual Paper Company,	Seattle, Washington
American Type Founders Company,	Spokane, Washington
American Type Founders Company,	Vancouver, B. C.
National Paper & Type Company (Export only),	New York City
National Paper & Type Company,	City of Mexico, Mexico
National Paper & Type Company,	City of Monterey, Mexico
National Paper & Type Company,	Havana, Cuba

**J.W. BUTLER PAPER CO., CHICAGO**

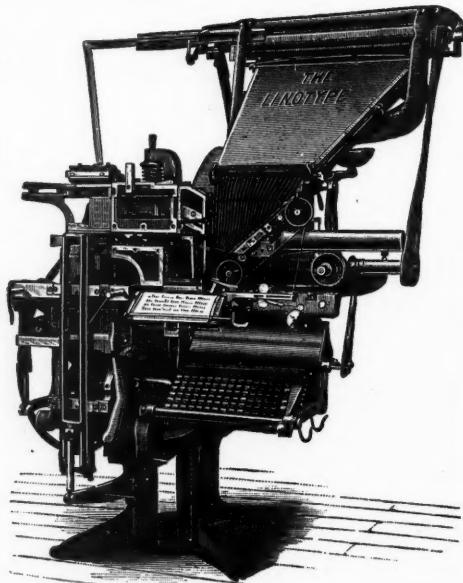
# Rebuilt Linotypes

## Model 1, Two-letter Linotypes.

All worn parts replaced by new.  
Guaranteed to produce as good a slug  
as from a new machine.

*Price, \$2,000, f. o. b. Chicago. Easy terms.*

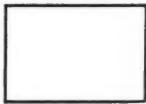
Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. ¶ If you want other model Linotypes, write us.



We have completed special tools and attachments for the accurate repairing of Spacebands.

**Price for Repairing Spacebands, each - - - 25c.**  
*We Guarantee All Our Work.*

We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.



*If you have a Linotype to sell  
If you wish to buy a rebuilt Linotype } WRITE US*



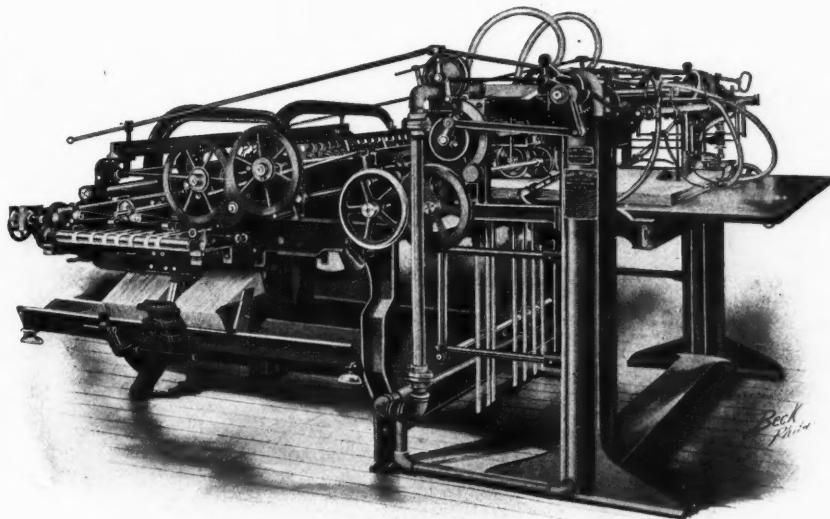
## Gutenberg Machine Company

*WILL S. MENAMIN,  
President and General Manager.*

**545-547-549 Wabash Avenue, CHICAGO**

# THE CHAMBERS

## *Paper Folding Machines*



### Double-Sixteen Folder with Automatic Feeder

An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

All desirable modern appliances. Accurate, reliable work guaranteed.

## Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard

# The Oswego and the Brown & Carver

Cutters are the first in the world to be made as a specialty.  
The results speak for themselves. Ninety sizes and styles.

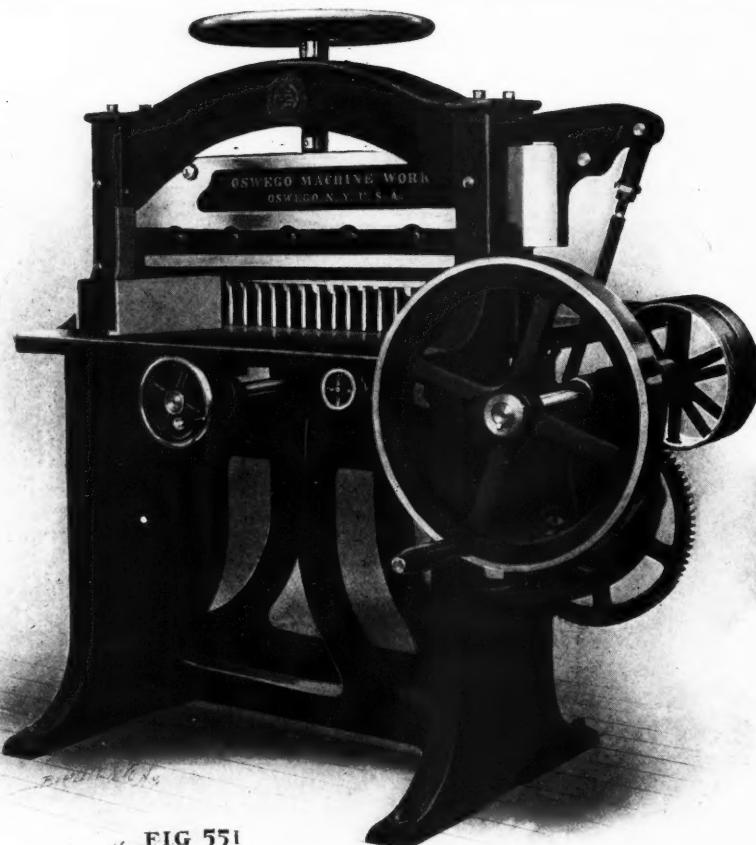


FIG 551

## THE 30 AND 32 INCH ONTARIO POWER CUTTERS

with Hand Drive attachment, are fast, powerful, convenient and accurate cutters, adapted for all classes of work. The high speed of cutter is obtained with a low speed of the driving-wheel, which indicates its easy action and the small power required to drive. They can also be driven by the hand-wheel with the same ease as the OSWEGO Hand-wheel Cutters. The knife-operating mechanism is self-contained, the crank connecting directly to the knife-bar, so that there is no weaving strain placed on the frames. There are no overhanging bearings. An easy motion turns the knife, which makes one cut and then stops automatically after it has reached the top. The knife is backed solidly against the bar. There are no slots for the knife-bolts to slip in, the knife being instantly adjusted by a turn of the connecting rod. The drive is with straight gears, the simplest, most effective and longest lived. The table is heavily webbed and supported by two girders, front and back. The ability to use these machines for driving by either hand or power without any change of adjustment, and their easy operation, make them especially desirable machines.

## OSWEGO MACHINE WORKS

NIEL GRAY, J.R., PROPRIETOR

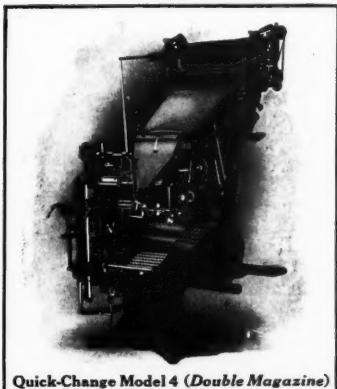
NEW YORK  
W. S. TIMMIS, Manager  
150 Nassau St., 'Phone, 4759 Beekman  
and 203 Wooster St.

Main Office and Works  
OSWEGO  
NEW YORK

CHICAGO  
J. M. Ives, Manager  
347 Dearborn St., 'Phone, 3699 Harrison

# Across the Border

**The AMERICAN-BUILT LINOTYPE makes good  
in one of Canada's finest catalogue and  
job printing offices.**



Quick-Change Model 4 (Double Magazine)

MILN-BINGHAM PRINTING CO.

Gentlemen:

After a very considerable consideration as to whether the adoption of a typesetting machine with one operator or a typecasting machine with three operators would be the most desirable and economical for our business, we finally, and believe wisely, decided to adopt your Model 4 Double-decker Mergenthaler equipment. This was contracted for, and as you know, on terms and conditions, putting it up to the Mergenthaler Company so strongly that we feared our proposition would be rejected, but your company's confidence in this equipment is now ours. We have used the Mergenthaler machine over eighteen months, and it is one of the best investments we have ever made.

Yours very truly,

(Signed) MILN-BINGHAM PTG. CO.

C. D. BINGHAM, Atty.

## In Conservative New England

Mr. F. Van Dyck adds this P. S. to a recent letter:

*If you have any skeptics regarding a double-decker, with a Rogers attachment, have them pray us a visit.*

### THE LETTER

Gentlemen:

Replying to your favor of the 31st ult., permit us to direct attention to a few samples of railroad tariff work, which have been done on our Linotype. We not only do tariff work with our Rogers attachment, but all kinds of other tabular stunts, and to us it is worth five times the money.

Very truly yours,

NEW HAVEN, CONN., December 4, 1908.

VAN DYCK & Co.

(Signed) F. VAN DYCK, Treasurer.

ONE MAN operating a machine which composes, casts and distributes in a *single unit*, that's  
**"The Linotype Way"**

## MERGENTHALER LINOTYPE COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

NEW ORLEANS

PARIS

SYDNEY, N. S. W.  
WELLINGTON, N. Z.  
MEXICO CITY, MEX.

TORONTO — The Mergenthaler Co., Ltd.

BUENOS AIRES — Louis L. Lomer

CAPE TOWN — John Haddon & Co.

STOCKHOLM — Aktiebolaget Amerikanska Sattnaskiner

HAVANA — Francisco Arredondo

TOKIO — Teijiro Kuroawa

ST. PETERSBURG — Leopold Heller

# Onyx Papers

*Mexican Onyx*

*Sardonyx*

*Malachite Onyx*

*Chalcedonyx*

*Verde Onyx*

Carried in stock in Repoussé,  
Vellum and Plate Finish, in

21 x 33—60 and 80 lbs.

22½ x 28½—60 and 80 lbs.

20½ x 25½—48 and 65 lbs.

Five hundred sheets to the ream, put  
up in half-ream packages.

---

## ONYX BRISTOLS

22½ x 28½ — 100, 120, 140 lbs.

## ONYX BOND

22 x 34—40 lbs.—five colors

SEND FOR OUR NEW SAMPLE BOOK

**KEITH PAPER COMPANY**

TURNERS FALLS, MASS., U. S. A.

# Announcements

*Favville  
Parchment*

*Onyx  
Parchment*

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These lines are *entirely new*  
and *distinctive* from anything  
on the market. Ask your  
jobber for samples. If he can  
not supply you write direct to

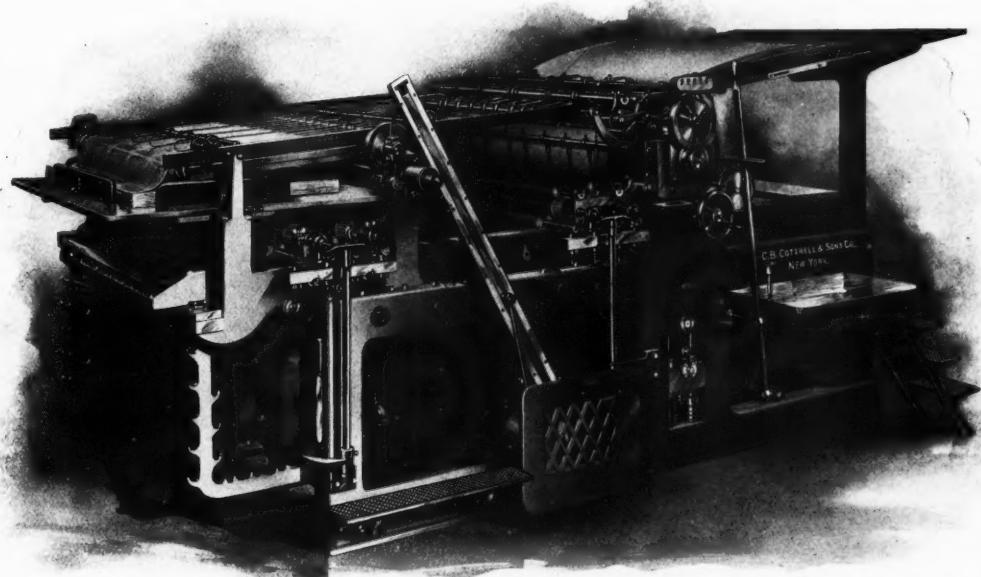
**THE P. P. KELLOGG & CO. Division**

SPRINGFIELD, MASS.

# THE COTTRELL

## NEW SERIES TWO-REVOLUTION PRESS

THE MOST PERFECTLY CONSTRUCTED PRINTING MACHINE



THIS Press is famous for its Convenience for the Printer, Economy in Cost of Product, Capability and Rigidity. Because it is equipped with attachments that really enhance its usefulness. Because of its Speed, Adaptability and Scientific Construction. Built for the finest quality of printing, especially process colorwork, it has always exceeded the expectations of the purchaser. Steady, reliable and easy running, the COTTRELL PRESS is universally known as a profit-making machine.

Its Distinctive  
Features are

{ SPEED  
RIGIDITY UNDER IMPRESSION  
CONVERTIBLE SHEET DELIVERY  
DISTRIBUTION  
ABSOLUTE REGISTER

## C. B. COTTRELL & SONS COMPANY

Manufacturers of Printing Presses

NEW YORK, N. Y.  
41 Park Row

Representative in Mexico  
U. S. PAPER EXPORT ASS'N, 440 Coliseo Neuva, Mexico City

WORKS:  
WESTERLY, R. I.

Representative in Cuba  
HOURCADE CREWS Y CA., Muralla 39, Havana

CHICAGO, ILL.  
279 Dearborn St.



# Fairfield Cover



HE white and five colors—Blue, Gray, Opaline, Café au Lait, and Golden Rod—in **Fairfield Covers** are bright, clear and clean, with the snap and beauty of liveliness that can only come from rag stock. They are not harsh, garish, dull or muddy—the inheritance of anything else. Besides, the colors last.

Colors of this kind do not have defects to overcome. Good printing shows up its worth plus the attractiveness of the colors and the stock itself.

What is the use of handicapping yourself?

Each color in 32, 48 and 64 lbs., 20 x 25 and 40, 60 and 80 lbs., 22 x 28½.

A comparison is about the only way to satisfy yourself. Take the sample-book of **Fairfield Covers** and see for yourself. If you haven't the book, we will send one.

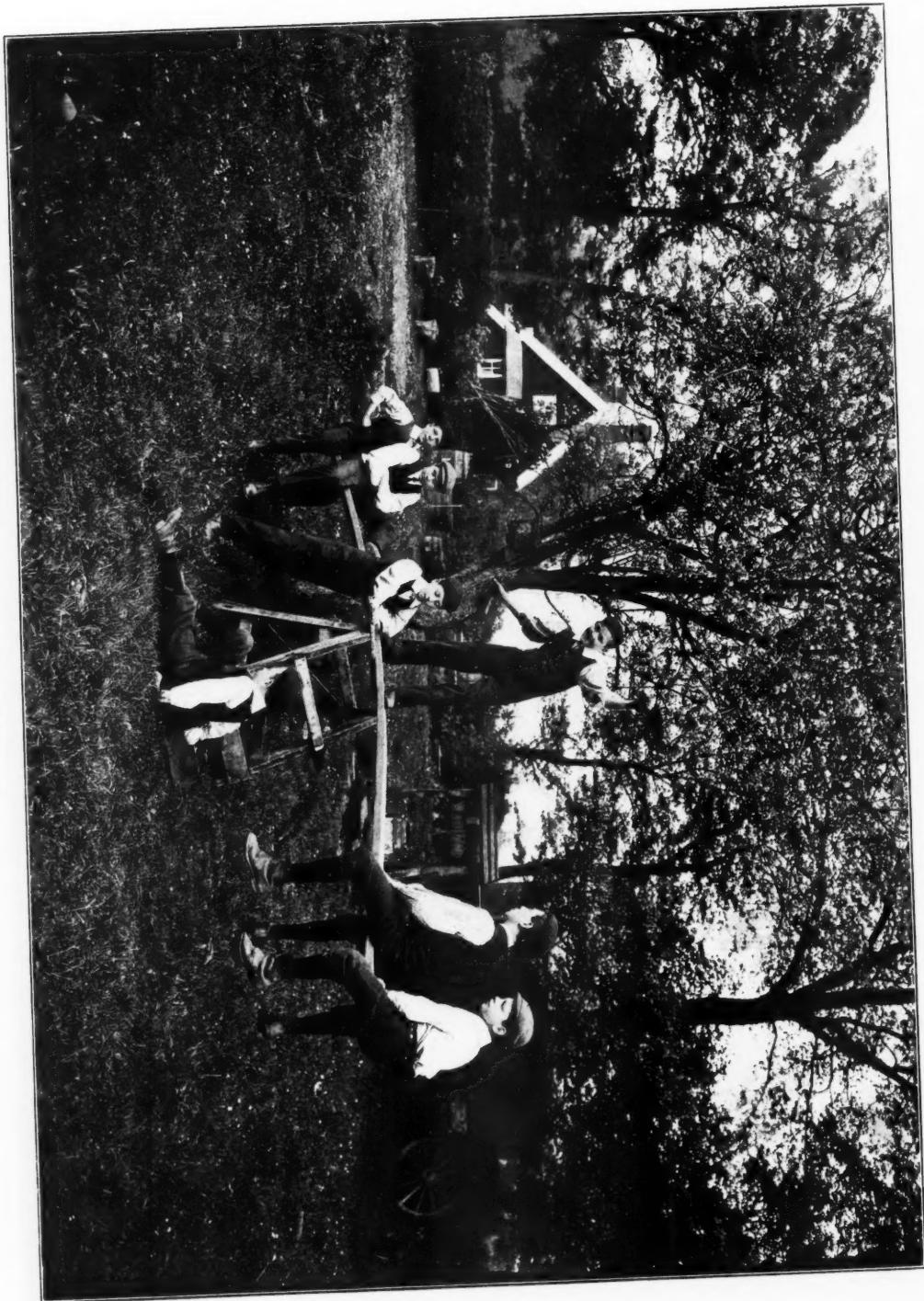
**WORONOCO PAPER CO.**  
**WORONOCO, MASS., U. S. A.**



# The Queen-City Printing-Ink • Co. •

THE  
QUEEN CITY  
INK HABIT  
PAYS

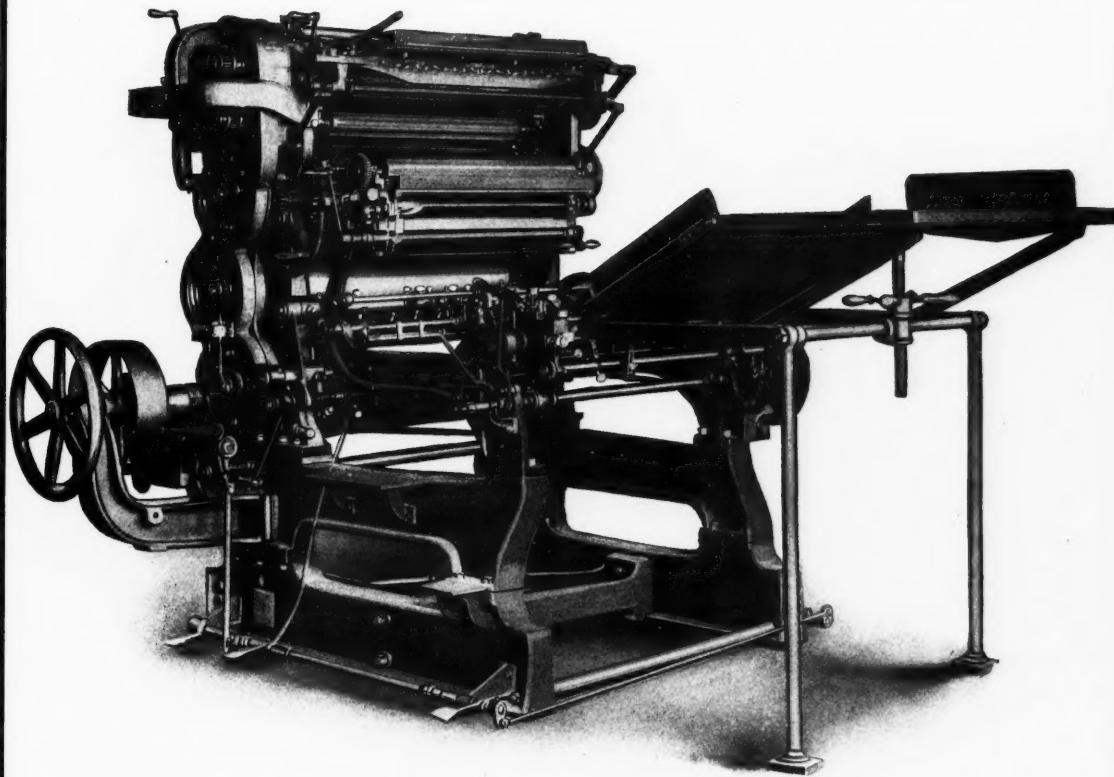
DARK PHOTO BROWN, 615.



The Queen City Printing Ink Company  
CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA - KANSAS CITY, MO.

# TWENTY-EIGHT PRINTERS

USING HARRIS AUTOMATIC OFFSET PRESSES



THIS fact conclusively proves the adaptability of THE HARRIS AUTOMATIC ROTARY OFFSET LITHOGRAPHIC PRESS to the requirements of typographic printers. Don't buy any more Presses until you fully investigate what this machine can and will do for you. The work is SUPERIOR and the output GREATER than other Presses. All make-ready is eliminated.

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## The Harris Automatic Press Co.

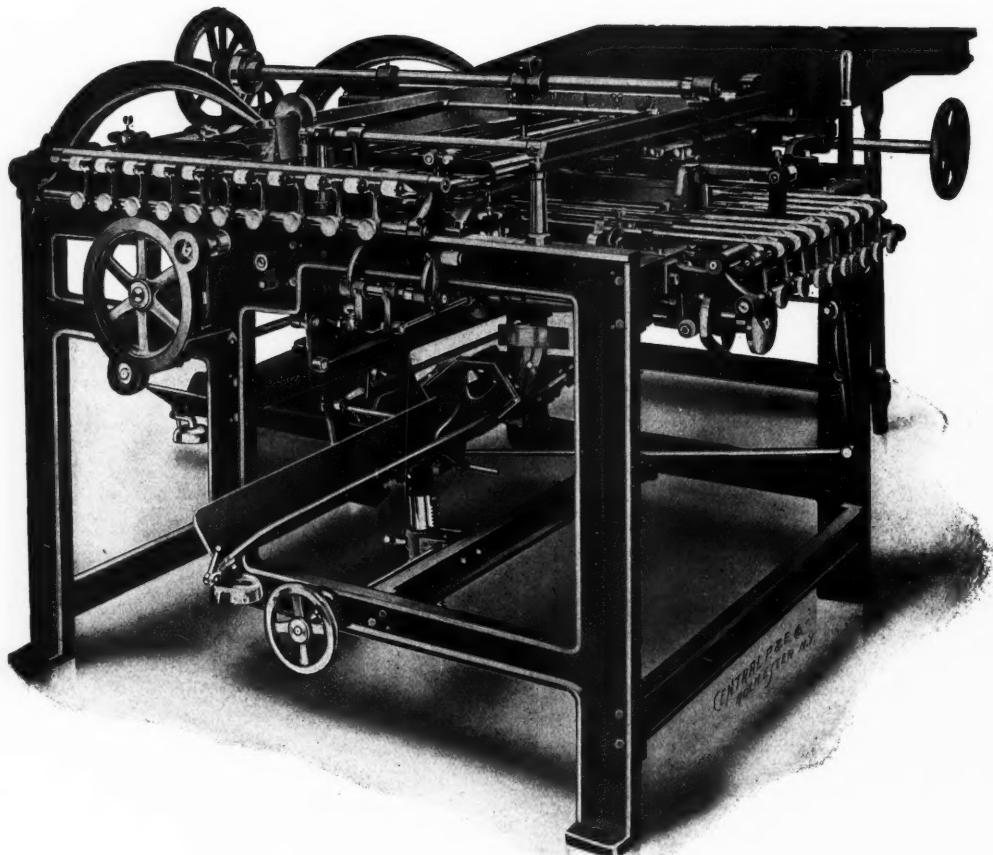
CHICAGO OFFICE  
Manhattan Building

FACTORY  
NILES, OHIO

NEW YORK OFFICE  
1579 Fulton  
Hudson Terminal Building

No. 133  
Catalogue and Book Folder  
*Another New One*

WRITE FOR DETAILS



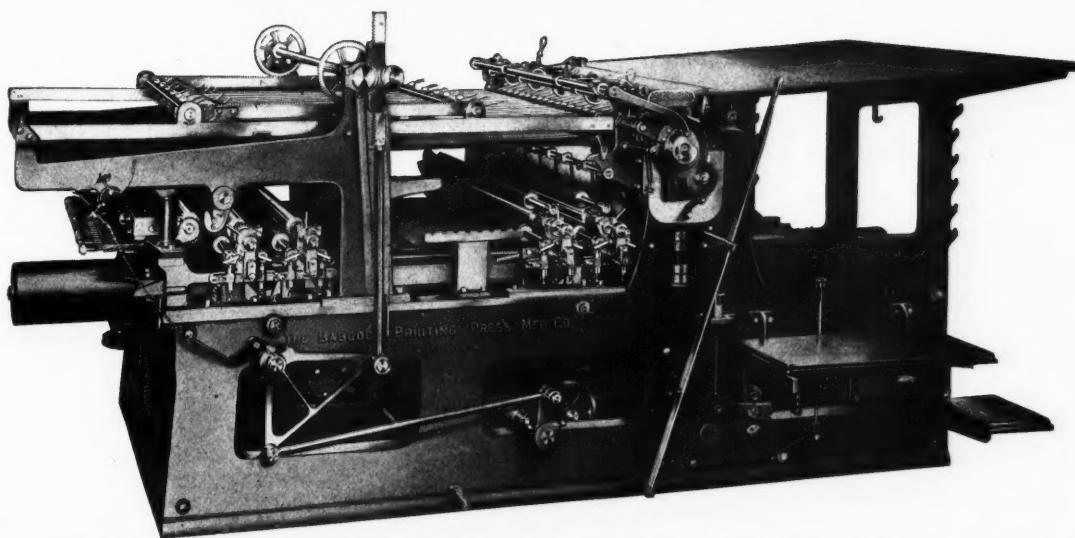
Made by

Brown Folding Machine Company  
Erie, Pa., U. S. A.

New York  
Chas. A. Sturtevant & Co.  
38 Park Row

A g e n c i e s  
London, W. C., J. Collis & Sons  
42 Regent Square, Gray's Inn Road

Chicago  
Chas. A. Sturtevant & Co.  
355 Dearborn Street



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT  
New York Office, 38 Park Row.  
John Haddon & Co. Agents London.

Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO  
Great Western Type Foundry, Kansas City, Mo.; Great Western Type Foundry, Omaha, Neb.; Minnesota Type Foundry Co., St. Paul, Minn.; St. Louis Printers Supply Co., St. Louis, Mo.; Southern Printers Supply Co., Washington, D. C.; The Barnhart Type Foundry Co., Dallas, Tex.; E. C. Palmer & Co., Ltd., New Orleans; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle.

# The Babcock Optimus

# The Babcock Optimus

Slip-sheeting is often unavoidable in cold weather. It is one of the terrors of the press-room. On some work it is inevitable, regardless of the weather. Ordinary presses make it expensive and a nuisance.

With the Optimus a patented slip-sheet board is furnished at little additional cost. This fits on the delivery carriage, and moves back and forth with it. On this board the slip-sheets are placed. As the carriage reaches the front an attendant lightly seizes the top sheet, the carriage retires, and the sheet drops almost automatically on the printed pile, and is jogged into place. This simple procedure is repeated for every printed sheet. There is little effort, and no loss of speed. Space, time and stock are saved, and slip-sheeting ceases to be the bother everyone dreads.

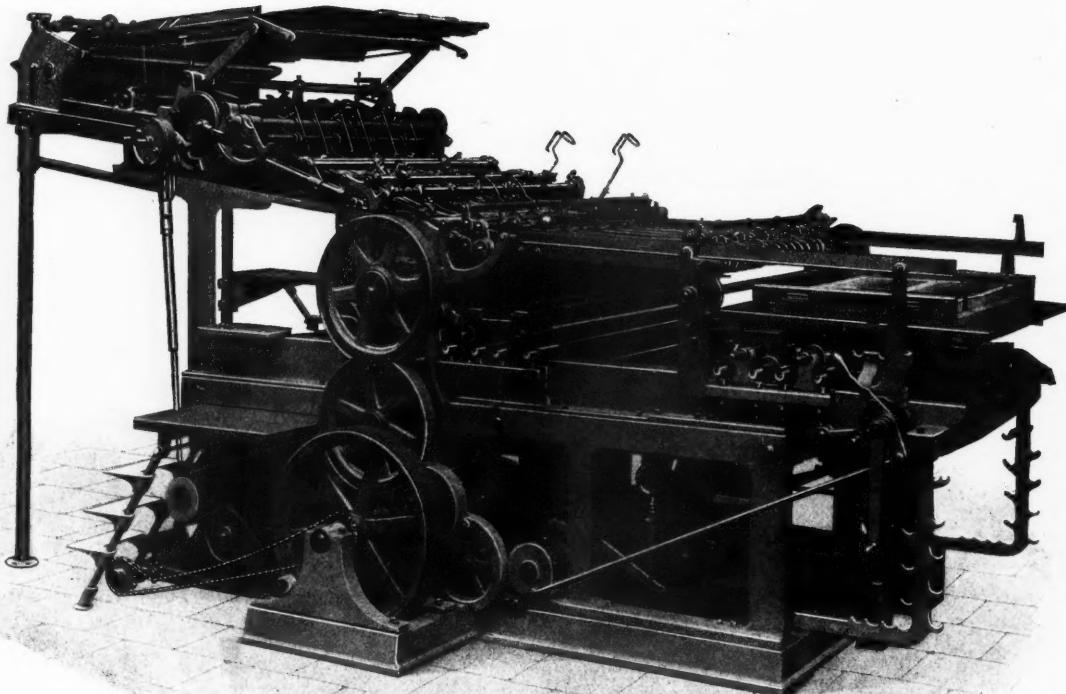
Besides, the Optimus exposes every printed sheet to the air through the time of three impressions. Because of this extra drying not so many jobs need slip-sheeting as when each sheet is covered at each impression, as is always done by every other machine.

Without change the Optimus delivery is always ready for sheets of any size possible on the press. Time is not lost in adjusting it for every job. The harmful fly is no part of it.

# The Babcock Optimus

SET IN AUTHORS ROMAN.

# We equip Presses and Folders



We preach the doctrine of more product, better quality and higher efficiency.  
We preach only facts—we claim only possibilities—we boast only deeds done.  
We look you squarely in the eye and say with honest conviction that the

## CROSS CONTINUOUS

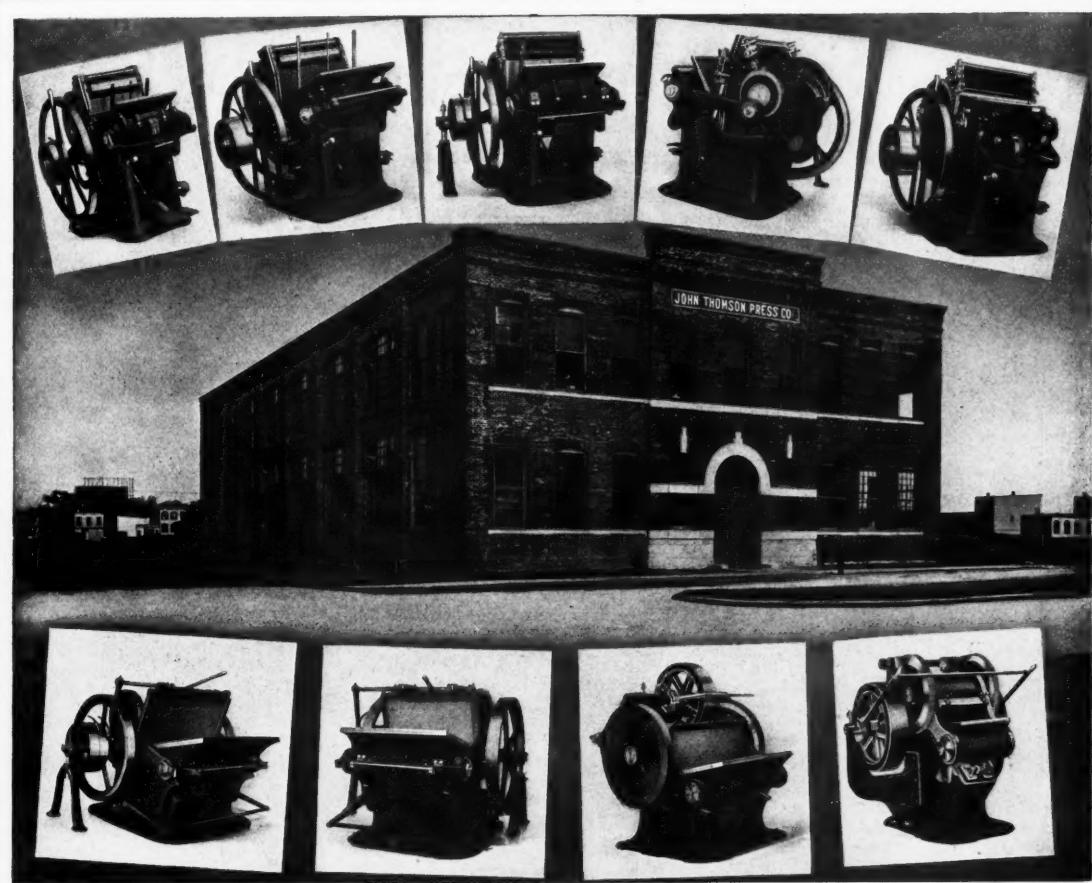
will give you more product, better quality and higher efficiency than any other make or type of automatic feeder, with full value for every dollar invested. A rigid investigation to cover every phase of this question is as much desired by us as it should be of importance to you.

## CROSS PAPER FEEDER COMPANY

HEAD OFFICE—185 Summer Street, BOSTON, MASS., U. S. A.  
38 Park Row, NEW YORK, N. Y. 355 Dearborn Street, CHICAGO, ILL.

DODSON PRINTERS SUPPLY COMPANY, ATLANTA, GA., *Southern Agents*  
AMERICAN TYPE FOUNDERS COMPANY, SAN FRANCISCO, CAL., *Pacific Coast Agents*

92 Fleet Street, London, England; Leipzig, Germany; Paris, France



## "COLT'S ARMORY PRESSES"

For the time and effort expended by an operator, these machines will yield more and better results, artistically and commercially, than can otherwise be obtained.

Although heavy and powerful, the actions are perfectly balanced; hence they, in fact, are High-Speed Presses.

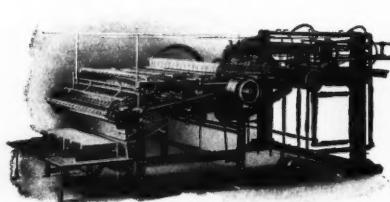
The cost of maintenance is merely nominal; as the records of twenty years substantiate and as the price commanded, when offered at second-hand in the open market, most conclusively proves.

Consequently, the purchase of these machines is not in the nature of a speculation, but is a certain dividend-paying investment.

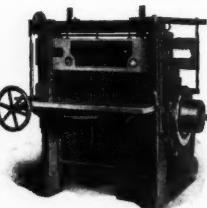
**JOHN THOMSON PRESS COMPANY**

253 BROADWAY - - NEW YORK  
277 DEARBORN STREET, CHICAGO

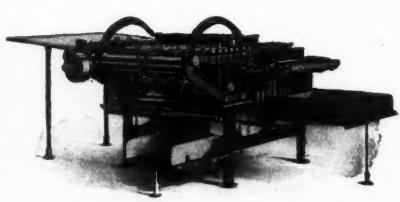
## Fuller Manufacturing Company's Specialties



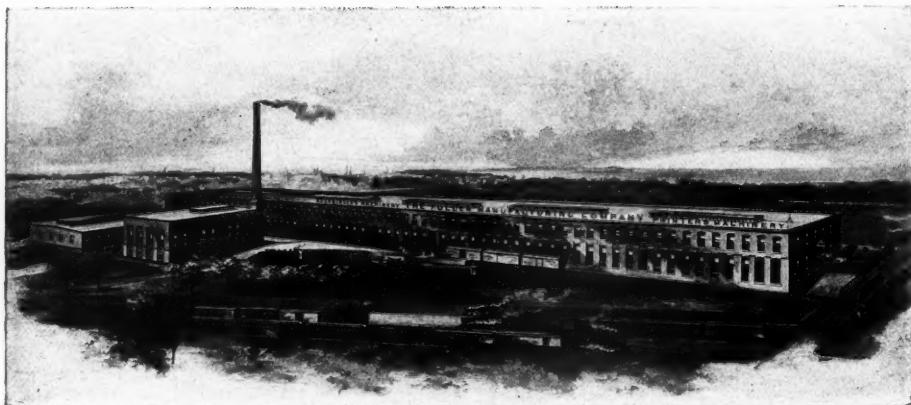
FULLER MULTIPLEX FOLDER.



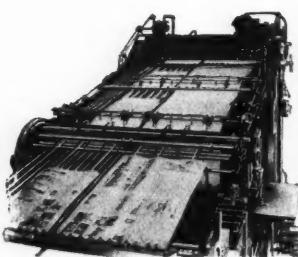
WHITE PAPER CUTTER



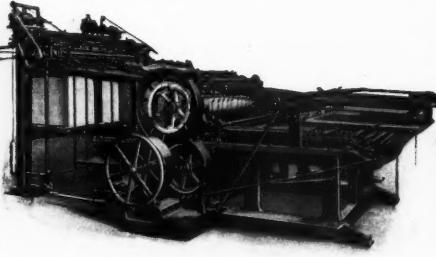
FULLER JOBBING BOOK FOLDER



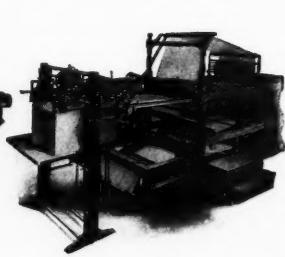
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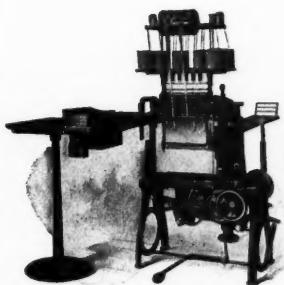
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## Smyth Manufacturing Company's Specialties



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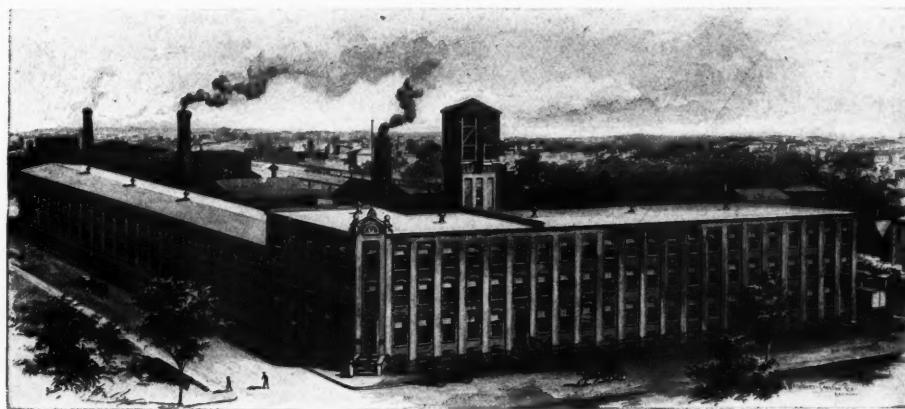
No. 4 SEWING MACHINE



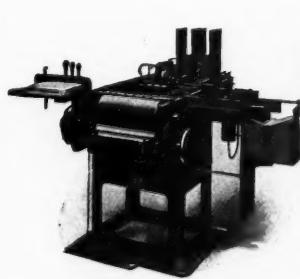
No. 7 SEWING MACHINE



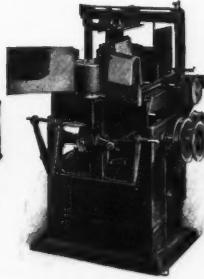
GLUING MACHINE



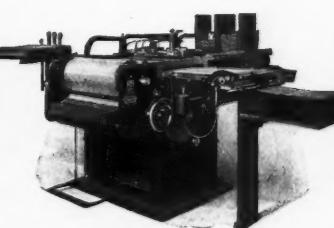
WORKS OF THE SMYTH MANUFACTURING COMPANY  
HARTFORD, CONN.



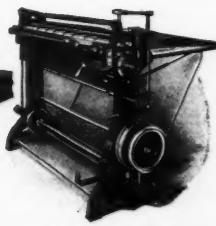
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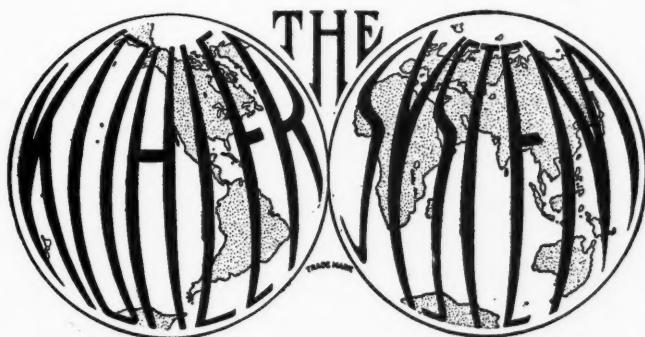
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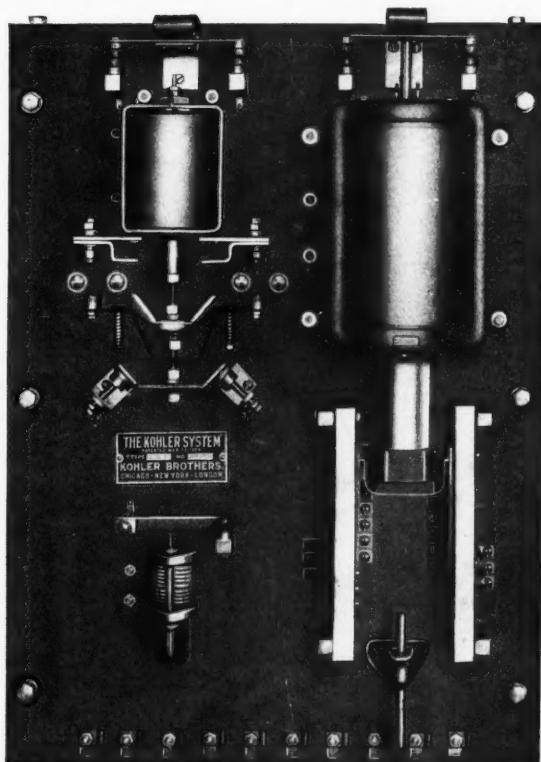


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WE illustrate here all the mechanism there is in our type "N. R. F." multiple push button automatic speed control for the electrical operation of flat bed presses and other machinery.

We have a series of most interesting illustrated bulletins giving the essential information concerning our mechanism as applied to the varying requirements of printers, newspaper publishers and manufacturers.

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A preparation with which the pressman can overcome the trouble caused by electricity in paper in very dry or cold weather.

DIRECTIONS—Wet the bottom sheet of the tympan with a sponge or rag dampened with the Electric Annihilator, then make ready; having made ready, take a sponge or rag dampened with the Electric Annihilator, and wipe off the feed table, the sheet board and the fly sticks.

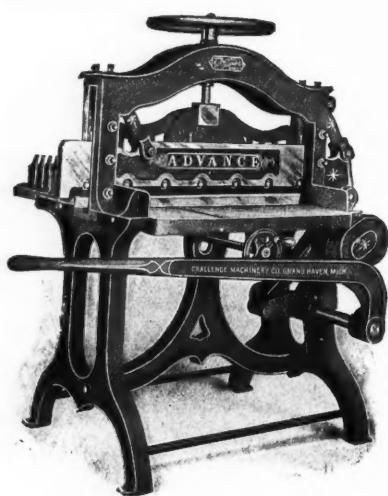
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have massive link-bar connections. These give the knife a sliding shear cut. The operator, with the powerful curved lever, can easily drive the knife through the heaviest stock clear to the stick, in a clean, smooth cut.

Advance Lever Cutters are built with the same care which characterizes other Challenge Creations. Beds are carefully scraped to fit. Side gauges, back and front on both sides, are milled true with the bed. Our easily squared back gauge is an assurance of accuracy.

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ESTABLISHED 1830

*To the Trade:* We beg to announce a new

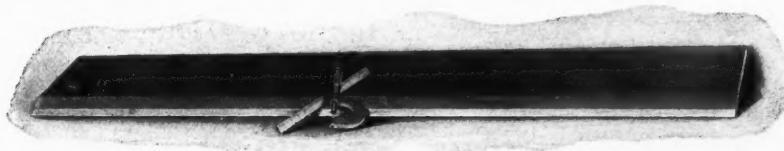


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which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

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Following our established habit of *raising quality* to the customer at no extra expense to him.



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**COES  
Is Always Best!**

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Same warrant. Ask us.

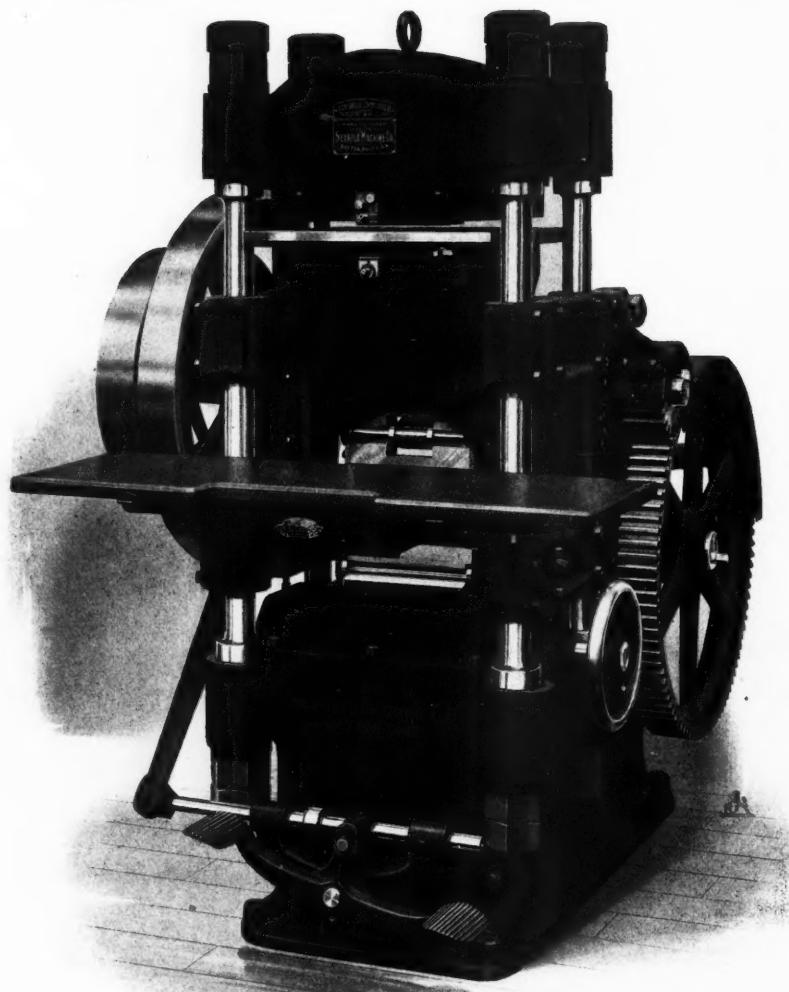
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DEPARTMENT COES WRENCH CO.

**Worcester, Massachusetts**

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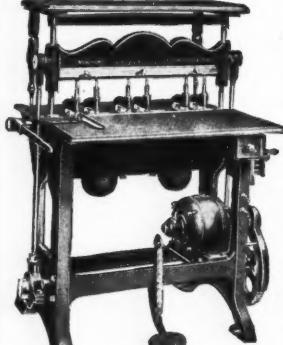
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Monitor Multiplex Punch.

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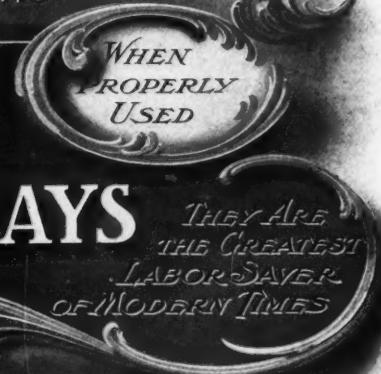
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Monitor Paging Machine.

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The Stone is 4 inches in diameter, 1½ inches thick; one side coarse for rough work, the other side fine for putting on keen, lasting edge. **Price, by mail, \$1.50**

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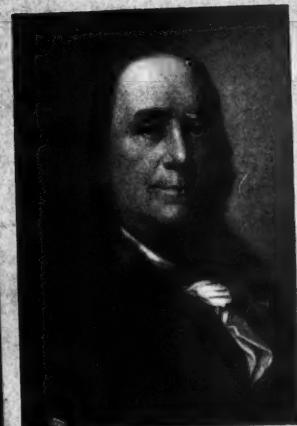
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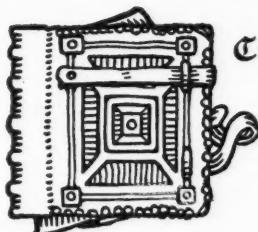
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## The Graphic Arts and

The American Annual Review  
of the  
Engraving, Printing and  
Allied Industries



## Crafts Year Book, 1909

A Review of  
Advanced Technical Thought,  
Practices and  
Examples

February 1st, 1909.

To the American Trade:

Gentlemen:

The 1909 edition of "The Graphic Arts Year Book" is now ready for distribution.

The new book contains a number of things of vital importance to the Photo-Engraving and Printing industries. The article and examples by Mr. Arthur Payne, whose process will eventually revolutionize photo-engraving, is only one out of the many items of universal importance to the crafts which is published in this new edition.

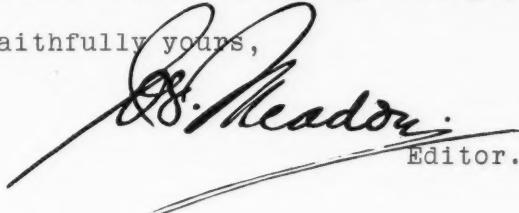
There are many other features within its 420 pages not mentioned in the prospectus and which it is not possible to recapitulate in this letter. The whole makes up a book which surpasses its predecessors in wealth of magnificent specimens in colors and in black and white, by over 16 different processes, and also in quality of contributions and technical treatises.

The department of "Commercial Illustrating" is of great practical value to designers, retouchers, photo-engravers and printers. It displays about 85 fine commercial subjects printed in from one to four colors, showing reproductions of Woods, Enamelware, Glassware, Upholstering, Furniture, Heavy Machinery, X-ray or Phantom Drawings to show constructional features, &c. The presswork treatment of these is also worthy of careful study.

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H. S. Headon  
Editor.

For sale by  
THE INLAND PRINTER COMPANY  
Chicago, Illinois

[SEE OVER]

# THE GRAPHIC ARTS YEAR BOOK

FOR 1909

## *The American Annual Review of the Engraving, Printing and Allied Industries*

¶, The third volume of this ANNUAL REVIEW will excel in every department. The technical treatises are practical and of vital importance to Engravers and Printers who are progressive or wish to keep informed of the advances made in the various processes during the year.

¶, In this edition we publish a description, with examples, of Arthur Payne's "New Direct Process" written and illustrated by the inventor, Mr. Arthur Payne, a method which will eventually revolutionize the process of Photo-engraving. (See contents.)

¶, The list of contributors to the new volume is unquestionably the strongest ever placed within two covers. All of the writers are experts in their various lines, not theorists, but men who are recognized as the world's leaders in technical thought and practice in the reproductive section of the graphic arts. This volume is a liberal education for those in the trade.

### Partial Contents:

The following is a Partial List of Contents in the New Edition :

A Direct Photo-Engraving Process. By Arthur Payne, England.  
A Review of Engraving Methods and Processes. By S. H. Horgan, Hoboken, New Jersey.  
Process Work in Europe. By William Gamble, Editor of *The Process Year Book* (Penrose), London, England.  
Various Automatic Engraving Mechanisms. By N. S. Amstutz, Valparaiso, Indiana.  
Extending the Field of Photo-Mechanical Work. By A. J. Newton, London, England.  
A New Theory Concerning the Screen Function in Half-Toning. By Henri Calmels, Editor of *Le Procédé*, Paris, France.  
Direct Three-Color on Dry-Plates. By A. J. Bull, London C. C. School of Photo-Engraving, London, England.  
Direct Color Reproduction. By C. E. Kenneth Mees, D.Sc., F.C.S., Croydon, England.  
Development of American Art. By Frederick Stymetz Lamb, New York City.  
The Magnetite Arc. By G. M. Dyott, New York City.  
The Loss of Detail in Half-Tone Work. By Otto Mente, Berlin, Germany.  
Some Facts Relating to the Fish-glue or Enamel Process. By Ludwig Tschörner, Vienna, Austria.

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¶. This publication is a monument to the ability of the American Engraver and Printer.  
¶. It is the work of the American Trade, and not the product of a single firm, yet all harmonized so as to make a perfect book.

Progress in Color Photography. By Dr. Henry E. Kock, Cincinnati, Ohio.  
Engraving, the Vitalizer of Business. By E. W. Houser, President Barnes-Crosby Company, Chicago, Illinois.  
Wood Engraving of Today. By Wells W. Hawtin, Chicago, Illinois, President Hawtin Engraving Company.  
Color Photography Without Light Filters. By Henry O. Klein, F.R.P.S., London, England.  
Technical Education. By Louis A. Schwarz, Philadelphia, Pennsylvania.  
Copper-Plate Engraving in Line. By W. F. Hopson, New Haven, Connecticut.  
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Lettering and Design for the Printer. By F. J. Trezise, Chicago, Illinois.  
Machine Etching. By F. J. M. Gerland, New York, New York.  
The Triumphs of Modern Lithography. By Joseph Goodman, Liverpool, England.  
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Central Engraving Co., Cleveland, Ohio	Gilbo & Company, Photogravures, New York	Republican Publishing Co., Hamilton, Ohio
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FOR FREE TRIAL

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This press will go in your basement or back room. It takes up but little space. It reduces your fire risks, saves space and, above all, makes money from what you've been throwing away.

Ask us, **right now**, for full particulars, prices and our contract for buying your waste paper.

**Little Giant Hay Press Co.  
ALMA, MICH.**



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is incomparably superior to every other proof press on the market. It is **strong the right way**. Perhaps that explains the repeat orders we are constantly receiving from such firms as Shepard, Donnelley, Binner-Wells, Rand-McNally, Barnes-Crosby, Franklin, etc. These firms say good proofs pay, and that the best way to pull them is on a RELIANCE press.

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WALTER DILL SCOTT

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Check  
End-Name  
Printing  
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A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and  
Bookbinders' Machinery and Finishing  
Tools of all kinds.

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AND  
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LOOK JOHN! ACROSS THE COURT LOOKS LIKE AN ADJUSTABLE TRUCK. THAT'S WHY THEY ALWAYS HAVE TRUE CHASES & NO DELAYS WITH THEIR FORMS. WE MUST INVESTIGATE.

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**"Roughing"** for the Trade  
We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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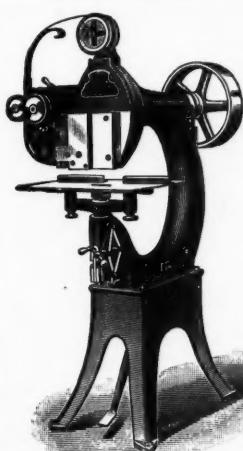


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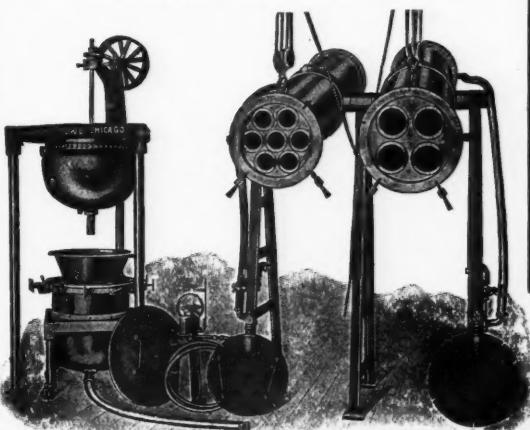
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ESTIMATES FOR LARGE OR SMALL OUTFITS

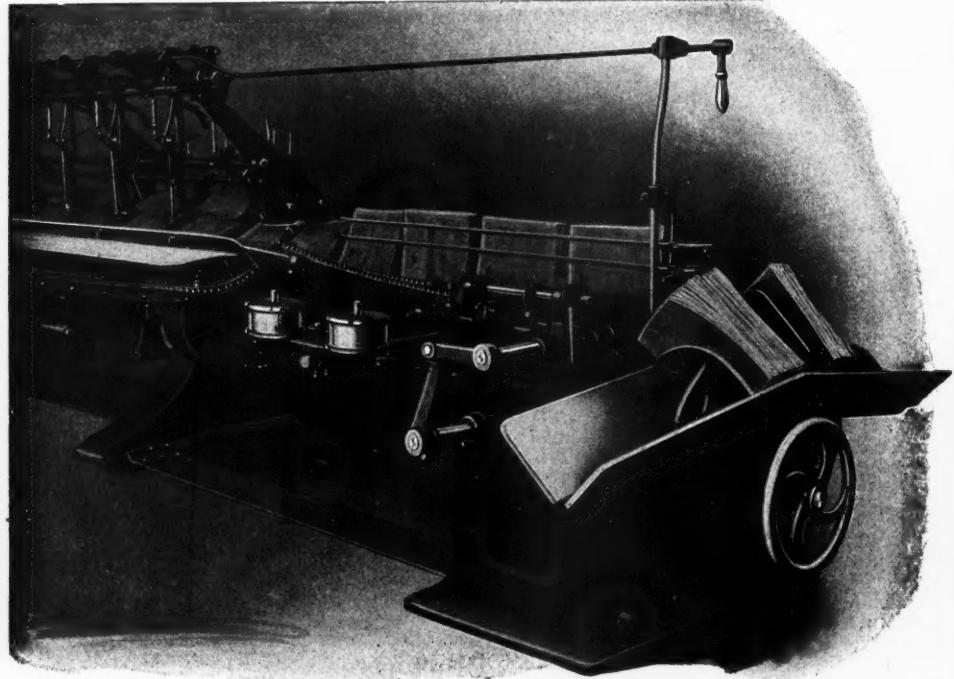


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GATHERER - COLLATOR - JOGGER - STITCHER

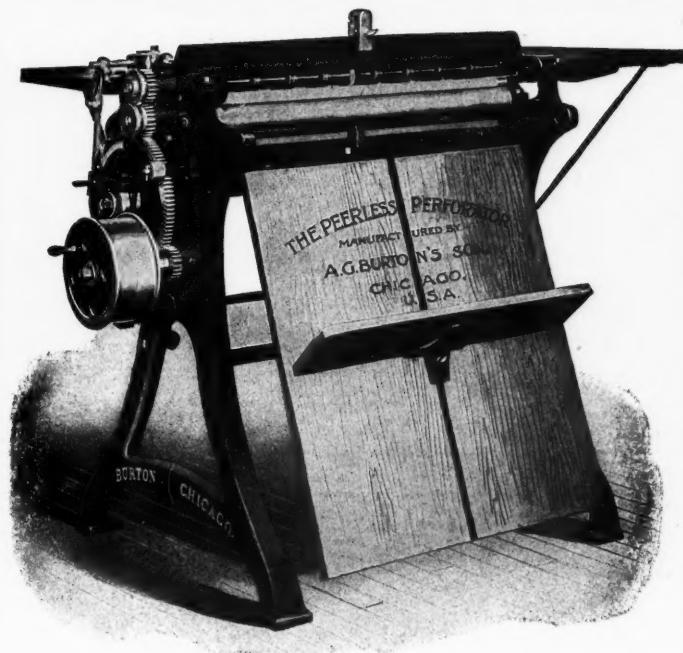
*Four operations at one and the same time,  
consequently great saving of time and labor*

These machines are covered by U. S. Patents Nos. 761,496, 763,673, 768,461, 768,462, 768,463, 779,784, 783,206, 789,095, 828,665, 813,215, 846,923. Action has been commenced against Gullberg & Smith for making machines in infringement of patent No. 761,496, covering the Detector or Caliper. Sellers and users of the infringing machines are also liable.

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# The Newly Improved Peerless Rotary Perforator is Important

information to the printing and bindery industries.



**The Peerless Perforator** has at all times maintained its reputation as the one perforator embracing all of the satisfactory mechanical and scientific points. It has stood the test during the past twenty-five years and remains at the head of its class.

The Peerless is well known for its rapidity, accuracy, and the perfection of its product, making a clean and perfect perforation.

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**The Standard Hyphen Cut.**—Especially adapted for all kinds of work.

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**The Burr Flattener.**—Eliminates all Burr troubles.

These two important improvements supply a demand and place the Peerless Perforator among the indispensable appliances of the up-to-date binder.

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TIME-SAVING means a larger output.  
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These may be attained by adding to your equipment one or more A-B lamps according to your needs; the lamp especially designed to meet the requirements of your art.  
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STEEL DIE EMBOSING and  
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If you require high-grade reproductions, for high-grade printing, and are one of those "hard-to-suit" buyers of Electrotypes, we can satisfy the most exacting requirement.

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may be accomplished by the use of refined grades of Blotting Paper—not the "soft" or "fluffy" quality, but the grades that will respond to artistic printing and color. Our lines are manufactured for that express purpose, having a superb finish, adapted for high character of publicity purposes. The Printer and Manufacturing Stationer should investigate the possibilities of arousing interest in his territory by the use of our BLOTTERS. Special attention given to ABSORPTIVE PAPERS for Manufacturing Purposes. Ask for full line of the following samples:

**VIENNA MOIRE Blotting (in colors), and Plate Finish WORLD,  
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HAVE OUR SAMPLES AND PRICES ON YOUR DESK—THEN YOU WILL BE IN TOUCH WITH THE BEST

**THE ALBEMARLE PAPER MANUFACTURING COMPANY**  
Makers of Blotting ~ ~ ~ RICHMOND, VIRGINIA

# THE BEST OF FRIENDS

That's what our cuts make our patrons and us.



TRY US AND SEE

The Williamson-Haffner Engraving Co.

U.S. COLORTYPE PRESS

DENVER

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That depends on the name.

“Sterling” on silver *guarantees* quality, as does a name you know well in a hat, another on a piano.

In selling articles so stamped it isn’t necessary to overcome suspicions on the part of the buyer.

The name places the article above reproach.

The water-mark “Old Hampshire Bond” comes in this class.

When you show your customer a sheet of paper in which is woven

## OLD HAMPSHIRE BOND

*“Look for the Water-mark”*

he doesn’t question the quality. He knows that you are giving him all that he could ask for

It’s a good way to win his confidence.

And you know what the confidence of its customers means to a business—especially a printing business.

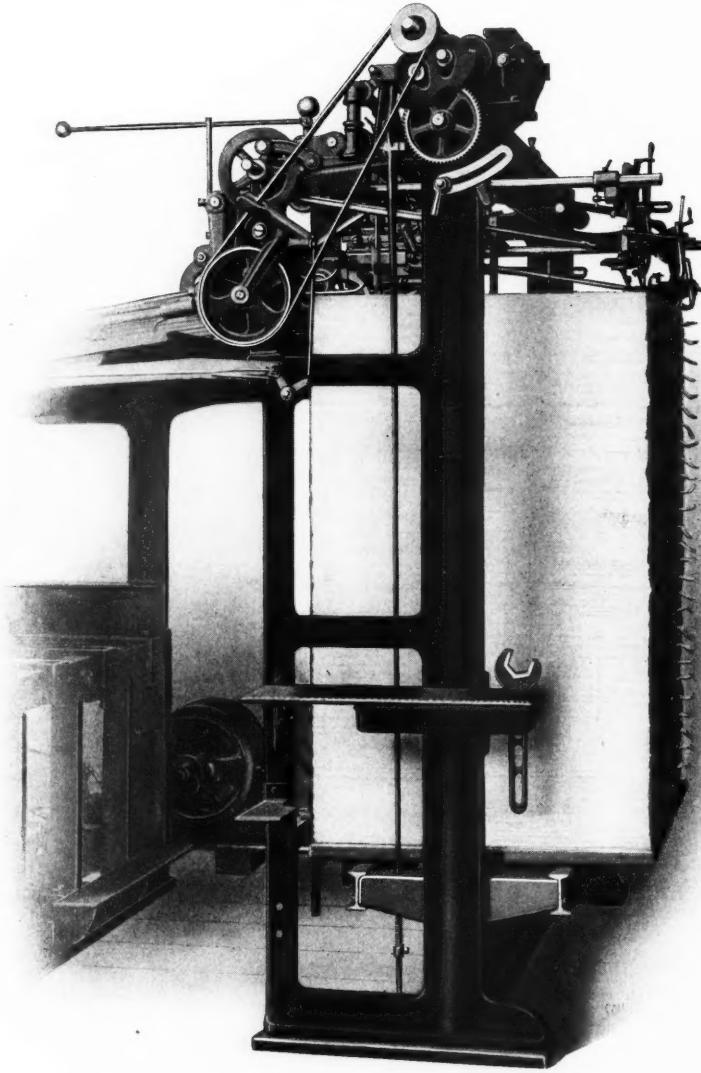
### Hampshire Paper Company

*We are the only Paper Makers in the World making Bond  
Paper exclusively.*

South Hadley Falls, Mass.



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A DEXTER PILE-FEEDER

LOADED FOR A FULL DAY'S RUN  
WITH THE TRUCK-LOADING SYSTEM

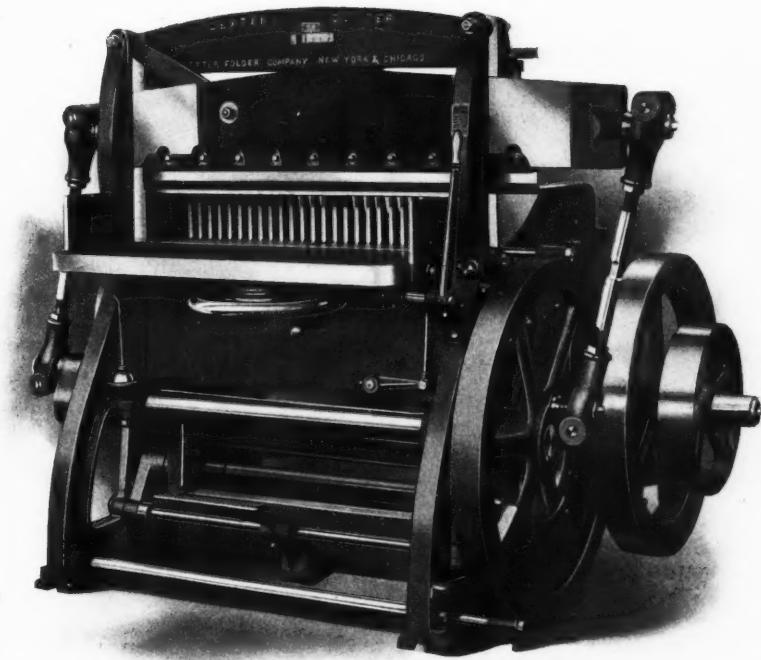
Practically no time is lost in loading

*Over 2,000 of these Feeders in constant operation*

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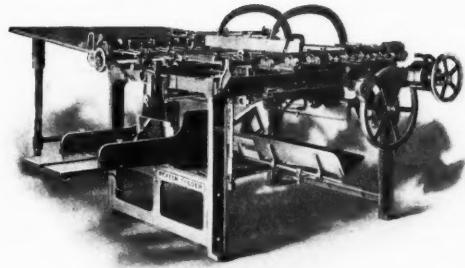
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The Dexter Automatic Clamp Cutting Machine

The best cutter investment upon the market to-day.



The Dexter Jobbing Book Folder

For general jobbing work

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Particularly adapted for pasted and trimmed work

*Write for full particulars*

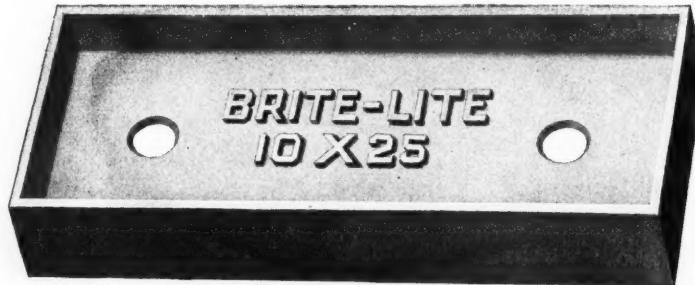
MAIN OFFICE AND FACTORY  
PEARL RIVER, NEW YORK

DEXTER FOLDER CO.  
NEW YORK CHICAGO BOSTON SAN FRANCISCO

# BRITE-LITE

will interest the progressive printer who knows the value of accuracy in his forms and who wants to reduce the wear on his presses by decreasing the weight of his forms.

Brite-Lite is the new labor-saving furniture—made of an Aluminum Alloy.



**Brite-Lite** will not rust nor corrode. It is durable, will out-wear many times over metal (lead) furniture. BRITE-LITE weighs approximately 66% less than lead and 40% less than cast-iron furniture. Look at the price list.

Pcs. Each	FONT No. 1
16 .	2x4, 2x5, 2x6, 2x8, 2x10, 2x15, 2x20, 2x25
12 .	3x4, 3x5, 3x6, 3x8, 3x10, 3x15, 3x20, 3x25
8 .	4x4, 4x5, 4x6, 4x8, 4x10, 4x15, 4x20, 4x25
8 .	5x5, 5x6, 5x8, 5x10, 5x15, 5x20, 5x25
8 .	6x6, 6x8, 6x10, 6x15, 6x20, 6x25
8 .	8x8, 8x10, 8x15, 8x20, 8x25
8 .	10x10, 10x15, 10x20, 10x25

**No. 1.** Brite-Lite, same assortment and number of pieces, equal to 100-lb. font Metal Furniture, 464 in all . . . . . **\$29.00**

**No. 3.** One-quarter of font No. 1, equal to 25-lb. font Metal Furniture, 116 pieces in all, **\$7.25**

**No. 4.** 392 pieces as follows:  
This is equivalent to 100 lbs. Metal Furniture.

**\$25.60**

Twelve each of . . . 3x5, 4x5, 5x5, 3x6, 4x6,  
5x6, 6x6, 3x8, 4x8, 5x8,  
6x8, 8x8, 3x10, 4x10, 5x10,  
6x10, 8x10, 10x10, 3x15, 4x15,  
5x15, 6x15, 8x15, 10x15, 3x20,  
4x20.

Eight pieces each . . . . . 5x20, 6x20, 8x20, 10x20,  
3x25, 4x25, 5x25, 6x25,  
8x25, 10x25.

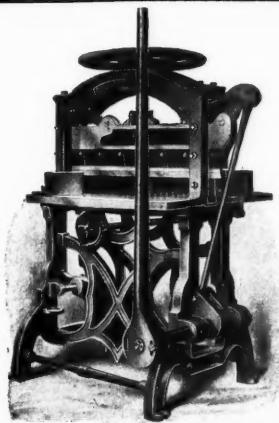
Other fonts made up as ordered to suit requirements.

Send to-day for trial font on approval. Now is the time to start saving money by using Brite-Lite.

*Sold by all Responsible Type Founders and Dealers.*

MANUFACTURED BY

**A. F. WANNER & CO.** 340-342 Dearborn Street  
CHICAGO, ILL.



Peerless-Gem Lever Paper Cutter  
Four Sizes.

## Scientific Construction

means a whole chapter boiled down to distinctive and attractive features, if the printer is in search of a perfectly constructed JOB PRESS or CUTTER.

OUR ILLUSTRATED CATALOG tells an interesting story of how these machines are made, and what they will do. Ask for it.

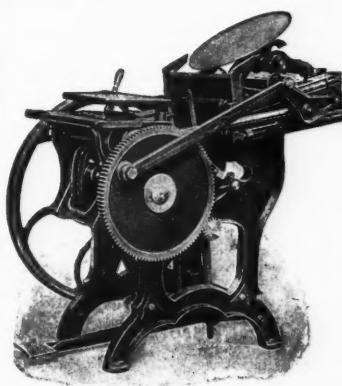
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IN THE UNITED STATES.

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THE CRANSTON WORKS

70 Jackson Street, PALMYRA, N. Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes.



Peerless Job Printing Press  
Six Sizes.

# Electrotypes AND Nickelotypes

represent but a small part of the sum involved in any job of which they are a part, yet a great deal depends upon their quality. You want plates that print as well as the patterns, made by a process that will not injure the originals, delivered to you ready for the press, without "tinkering."

## Our Plates

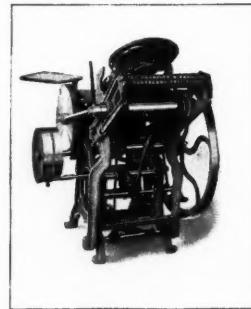
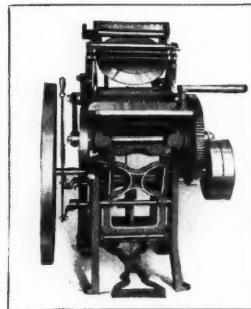
are the result of good materials, made by men who know how, under the supervision of a member of our firm anxious to preserve our reputation for

**Quality and Service**

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Acme Electrotype Co.  
341 Dearbon St., Chicago.

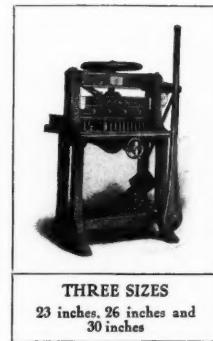
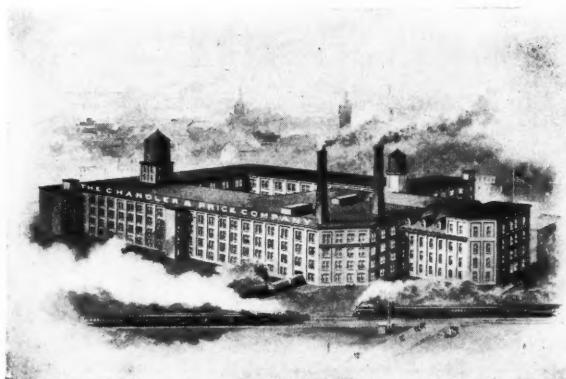
*The*  
**MOST POPULAR PRINTING  
MACHINERY MADE**



THE CHANDLER & PRICE PRESS, BUILT IN SIX SIZES

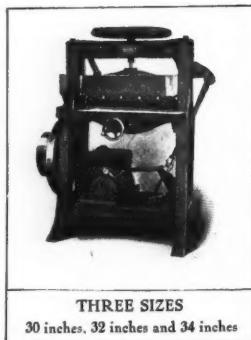


THREE SIZES  
23 inches, 26 inches and  
30 inches



THREE SIZES  
23 inches, 26 inches and  
30 inches

OFFICE AND WORKS OF THE CHANDLER & PRICE CO.  
Two and one half acres of floor space

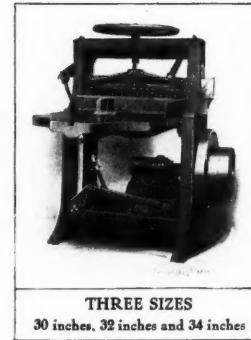


THREE SIZES  
30 inches, 32 inches and 34 inches

**THE CHANDLER  
& PRICE CO.**

MAKERS

CLEVELAND - - - - OHIO  
U. S. A.



THREE SIZES  
30 inches, 32 inches and 34 inches

**IT IS IN THE MAKE**

# "Better than the Best"

THEY taught us in school that there *can't* be anything better than the best; but every grown-up printer knows it isn't so.

He knows there *are* things better than the best, and he proves it every time he opens a can of news ink, or a ream of eggshell book.

Far better than the best is *the best for the purpose.*

"Buckeye" Covers are not the "best" covers in point of absolute quality, but they're a better proposition for the printer—

They're *best for more purposes* than any other line of covers that has ever been put on the market.

"Buckeye" Covers offer three distinct advantages which constitute a definite *money-making opportunity* for every progressive printer—

1. Their *appearance* is that of the costliest popular covers.

2. The range of colors and finishes is unusually complete and includes a wider range of *tints* than are found in any other line.

3. Their *cost* is extremely moderate.

Your customers will appreciate being shown how the use of "Buckeye" Cover will enable them to improve their catalogues and booklets, either by using a heavier cover for the same money, or a better looking cover for less money.

In *securing business*, you will find that specifications cut little figure when you can duplicate the other man's *effect* at a lower price.

Remember that "It is impossible to match Buckeye Quality at anywhere near the Buckeye Price," and—

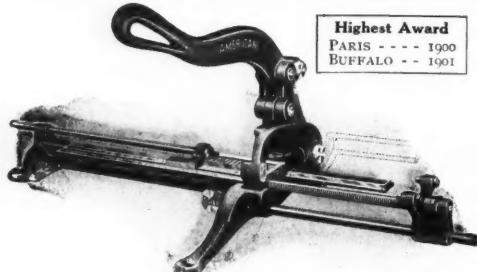
Write to-day for "Buckeye" Sample-Book and name of nearest jobber.

*Established 1848*

## THE BECKETT PAPER COMPANY

HAMILTON, OHIO, U. S. A.

## AMERICAN LEAD AND RULE CUTTERS FORM A CLASS BY THEMSELVES



Highest Award  
PARIS - - - 1900  
BUFFALO - - 1901

*There are none "Just as Good"—None NEAR as Good.*

Gauges adjust instantly and lock automatically to non-pareils—No. 30 also gauges to points.  
Permanently accurate. No slipping. No guessing. Quick, Sure and Accurate Results—that's all.  
If you want the Best, you *must* get an AMERICAN.  
Made to both American and European (Didot) Systems.

*Sold by reputable Dealers throughout the World.*

MADE ONLY BY

**H. B. ROUSE & CO.** 61-63 Ward Street  
CHICAGO, U. S. A.

### Profitable Side-line for Printers

#### PERFECT IMITATION TYPEWRITTEN LETTERS

are more in demand to-day than ever before. There's a splendid chance in your locality to handle this work at a profit, with little or no extra expense.

Our process is simple, no special apparatus required and no royalties to pay.

Letters printed in purple, blue, black, green or red with our Ribbon Process are ready for use on any Typewriter, so that a perfect letter is produced when name and address are filled in. Investigate.

Write us to-day for full particulars. Complete instruction book goes with each outfit.

THE TYPERIBBON MFG. CO., 113-115 Sherman St., Chicago

**DIXON'S** Special Graphite No. 635 should be used on Linotype Space-Bands, Matrices, and wherever there is friction. Write for free sample 157.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

# BRITE-LITE

The name **POTTER** on Printing Machinery is a guarantee of highest excellence.

# Potter Printing Press Co.

PLAINFIELD, N. J.

**Newspaper Presses  
Lithograph Presses  
Rotary Offset Presses  
Rotary Bag Presses  
Special Rotary Presses**

D. H. CHAMPLIN, 735 Stock Exchange Building, CHICAGO  
WESTERN SALES AGENT

# *Fastest Presses in the World!*

HIGH-SPEED

# GOSS

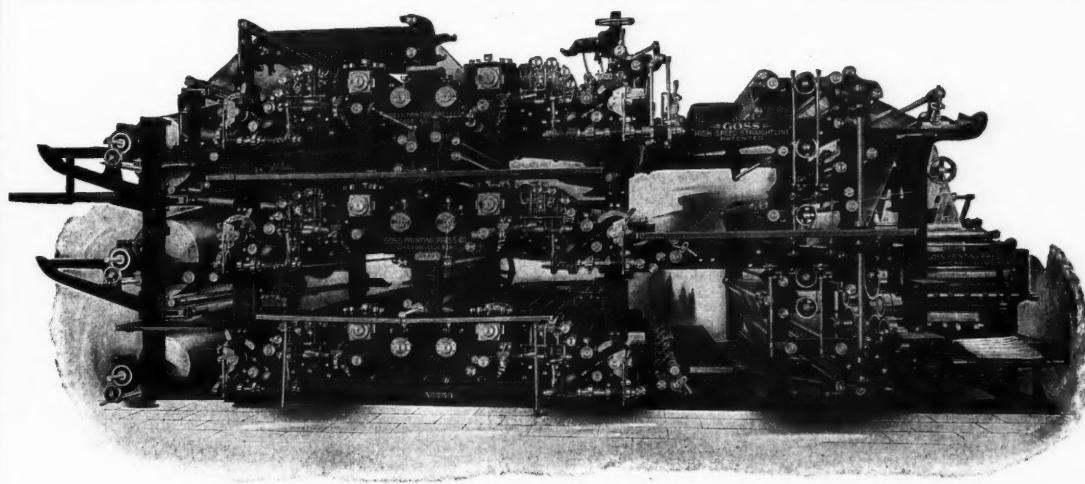
STRAIGHTLINE  
Patented

Go and see them at the *Times-Star*, Cincinnati, Ohio.

Cutting and folding at marvelous speed accomplished by entirely new  
folding devices lately *patented* and *solely owned* by  
THE GOSS PRINTING PRESS CO.

*These valuable improvements  
in addition to speed:*

Press can be plated without removing rollers.  
Patented Ink Fountain, adjusting screws all at end of fountain.  
All Roller Sockets automatically locked.  
Positively can not cut ribbons upon collecting.  
Design and Construction positively prevent breaking of webs.



HIGH-SPEED "GOSS" SEXTUPLE STRAIGHTLINE

Not merely an advertisement, but demonstrated daily by presses in actual  
operation at the Cincinnati *Times-Star*.

THE ONLY SEXTUPLE PRESSES IN THE WORLD PRINTING A  
DAILY NEWSPAPER AT THE FOLLOWING MARVELOUS SPEED

72,000 papers per hour of four, six, eight, ten or twelve pages.

54,000 papers per hour of sixteen pages.

36,000 papers per hour of fourteen, eighteen, twenty, twenty-two  
or twenty-four pages.

18,000 papers per hour of twenty-eight or thirty-two pages.

PATENTED AND MANUFACTURED BY

## THE GOSS PRINTING PRESS CO.

CHICAGO

Main Office and Factory, 16th St. and Ashland Ave.      Metropolitan Building, No. 1 Madison Avenue  
LONDON — 90 Fleet Street

NEW YORK CITY

## TYPE-CASTER TYPE

### Should be of uniform height

and body, and line with foundry type and free from burrs, or it will make extra work in the make-ready.

### Should be solid

or it will not stand up in stereotyping or long on the press; it will drop and shrink. See if it is solid by breaking.

### Should be equal to foundry type

in quality, accuracy of the height, body and finish.

### Should cost less than half

of the foundry prices, regardless of express charges, etc.

### Nuernberger-Rettig Type

will stand the above tests. Send for samples and see.

**UNIVERSAL AUTOMATIC TYPE-CASTING  
MACHINE COMPANY** 97-99 NORTH SHELDON STREET  
CHICAGO : : : : ILLINOIS

**Motor Driven LINOTYPES**  
Give Better Service at Less Expense  
THE "STANDARD" MOTORS  
Are made in more than 30 frames—adapted to practically every machine used in Printing and Publishing Plants.

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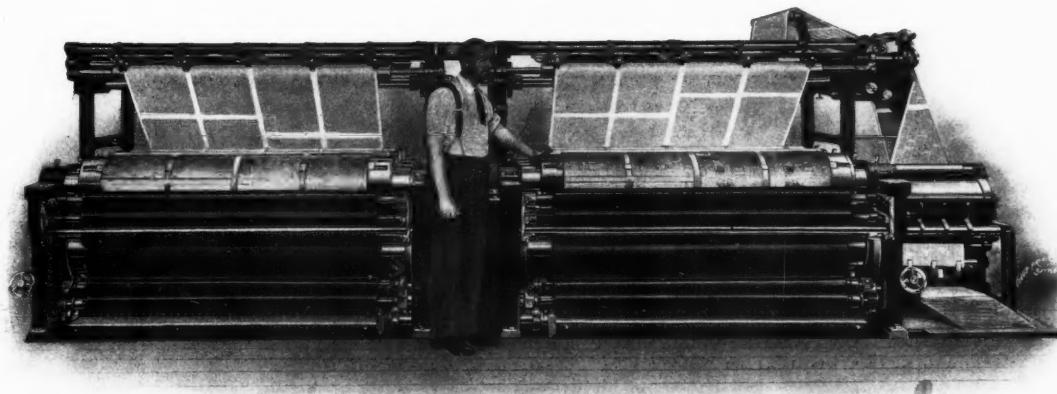
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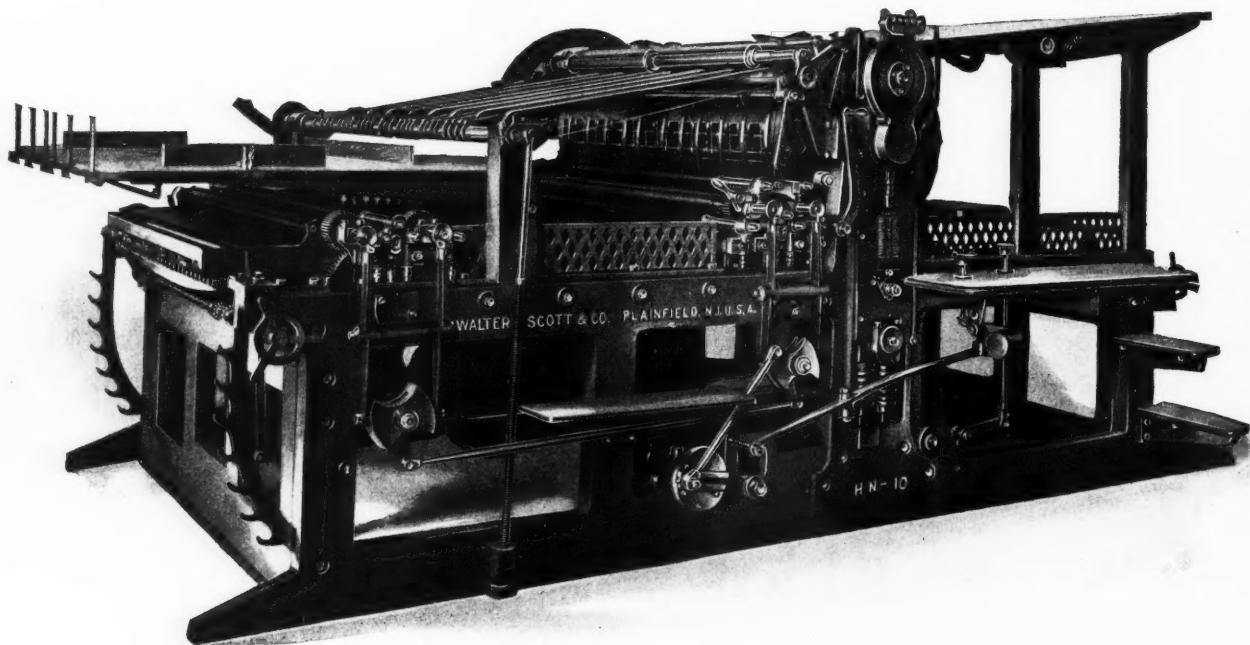
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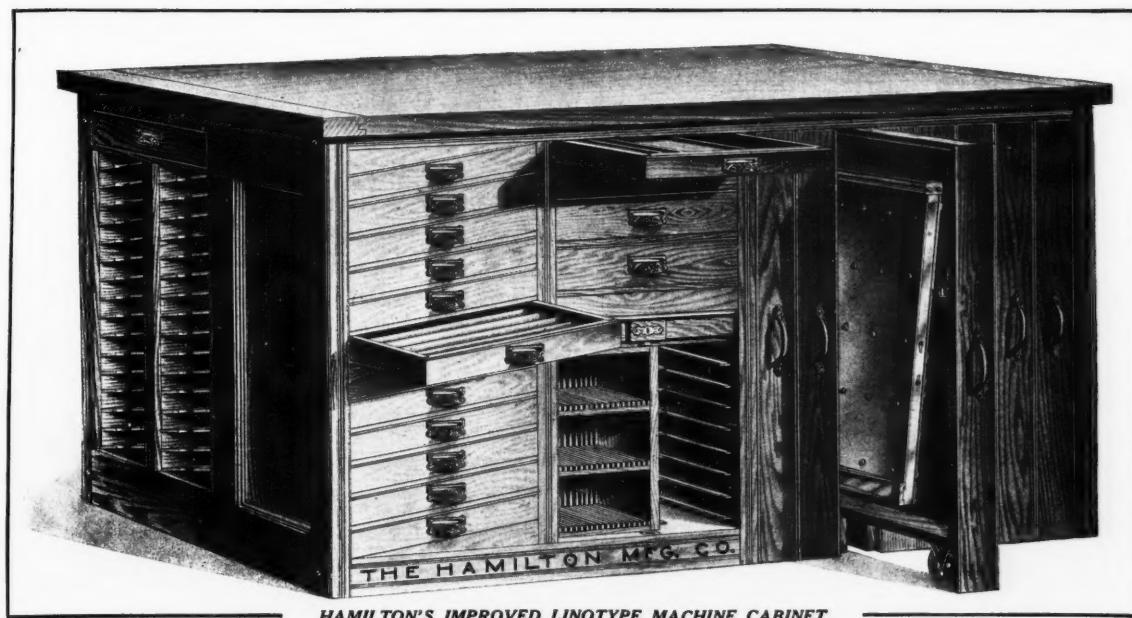
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**Sorts Tray Rack**—At the side of the ejector blade rack there is a compartment as shown in the illustration, also enclosed by the roll front;

this compartment is fitted with flat steel runs, and will accommodate eight standard size sorts trays, which usually go with a Linotype outfit.

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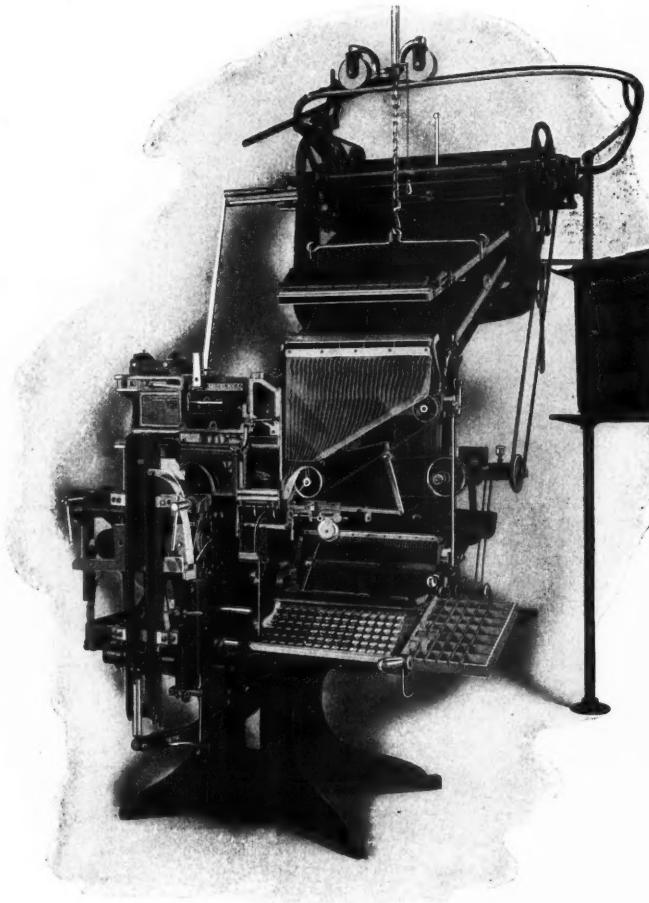
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Entirely  
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Faces can be  
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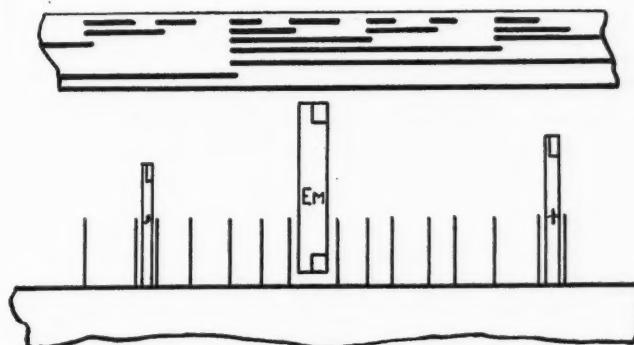
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TORONTO, CANADA

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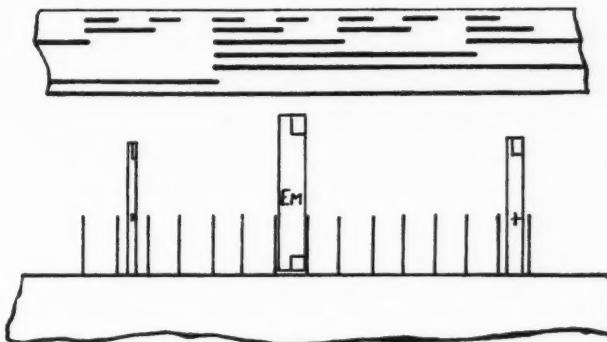
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No other Linotypes have the Unevenly Spaced Distributor Bar and Unevenly Spaced Magazine Entrances.



**ILLUSTRATION No. 1**—Shows a section of the new style *unequally spaced Magazine Entrances and Distributor Bar* allowing proportionate width for the different sized matrices—as, for instance, a large space for the thick "em," a small but quite wide enough space for the narrow "comma."



**ILLUSTRATION No. 2**—Shows a section of the old style *equally spaced Magazine Entrances and Distributor Bar* where all matrices, whether thick or thin, have to drop through the same sized entrances, as used by all other manufacturers of Linotype machines.

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They do me wrong who say I come no  
more  
When once I knock and fail to find  
you in;  
For every day I stand outside your  
door;  
And bid you wake and rise to fight  
and win.  
Wail not for precious chances passed  
away,  
Weep not for golden ages on the  
wane;  
Each night I burn the records of  
the day,  
At sunrise every soul is born  
again.  
Laugh like a boy at splendors that  
have sped,  
To vanished joys be blind and deaf  
and dumb,  
My judgments seal the dead past  
with its dead,  
But never bind a moment yet to  
come.  
Though deep in mire, wring not your  
hands and weep,  
I lend my arm to all who say  
"I can."  
No shame-faced outcast ever sank  
so deep  
But he might rise and be again  
a man.—Walter Malone

# The INLAND PRINTER



THE LEADING  
TRADE JOURNAL  
OF THE WORLD

IN THE PRINT-  
ING AND ALLIED  
INDUSTRIES

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLII. No. 5.

FEBRUARY, 1909.

TERMS: \$3.00 per year, in advance.  
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## EMPLOYING PRINTERS' ORGANIZATIONS.

BY A. H. MC QUIKIN.



AN FRANCISCO enjoys the distinction of being a paradox in her social and business methods. Her people are the most lavish in hospitality, the most generous in charity, the most eager for outward display, and yet the most suspicious in business, the most jealous of success, the most susceptible to calumny against competitors, and have a most astonishing disregard to the credit that comes from keeping promises inviolably. It has been said that this peculiar contradiction is temperamental, and is acquired from the weather — for an alternation of genial sunshine and chill fog gives the winter months variety of a character experienced in no other city. If there is truth in the assertion that man is what he is chiefly through the influences of environment, then this prologue to these observations on printers' organizations, having special reference to recent happenings on the Pacific coast, may be justly regarded as appropriate enough.

Before the earthquake and fire San Francisco was equipped with printing-plants as quaint and ancient by all accounts as the tools of the forty-niner, lovingly cherished as the relics of her first source of wealth. The employing printers' organizations, which had been active for varying periods of time, had not developed strength beyond the level of the cause which brought them into being.

After the fire, which destroyed almost without exception every printing-plant in the city, there was doubt regarding the resumption of business by some houses and many of the employees who were forced to consider their future used every

effort to get into business themselves. The deep sympathy with the sufferers from the disaster made every manufacturer in the East eager to assist, and trainload after trainload of printing material was sent to rehabilitate the industry. Every one needed printing and no prices were asked. The printer got his price, and those outside the trade believed that to have a printing-press was just like having the means to print money.

All went well for a time and printers made money; but there came a period when the demand for printing was satisfied, and estimates were requested before orders were placed. The printing trade then discovered that it was overstocked — it had received "too much pork for a shilling."

The printer was trying to pay for new machinery, type and other equipment; the bottom was falling out of prices, and added to this was the abominable system of credits and collections peculiar to the section. An eminent authority from the East, in discussing the matter of credits on the Pacific coast recently, said that the original scions of the Golden West were so creditable in their native and unsullied honor that their word was so good they hardly remembered how to write their names from lack of practice. But contaminated by the wise men of the East, emissaries possibly of the land of wooden nutmegs and basswood hams, they fell from their proud estate and became reckless of the spoken word and particularly careful of their penmanship and the brand of safety paper for their checks or notes.

A custom of collections has been handed down from more primitive times, before the railroads, and when the arrival and departure of ships at stated intervals were red-letter days. These days, called "steamer days" — the 13th and 28th of

each month—were and are now “collection days,” and a habit of mind has become fixed that if collection is not made on one collection day it goes over to the next collection day—a practice which is a distinct drag on the dispatch of business through the hesitation and doubt which it engenders.

The marked drop from a prosperous condition to one of irregular and irrational competition in the printing trade brought into being an association of employing printers, the Franklin Association, the sole object of which was to disseminate information among the members on the cost of printing and the need of a fair profit and also to establish a standard price-list. The latter idea was assumed to be correct, inasmuch as it had met with success when applied in other cities, but under local conditions which gave its temporary success the color of permanency. Color only, however, for such compacts are not fundamentally sound. It is sufficient to say that notwithstanding unwearied effort and much self-sacrificing devotion to the work of the association on the part of its executive board, including many variations in plans, the organization has barely kept alive.

San Francisco has no local competition outside herself. The Franklin associations of Sacramento and Alameda county have made representations to organized labor by which means the printers of those communities are enabled to get fair prices for their work, and to induce the buyers of printing to keep the work where it legitimately belongs. This somewhat radical departure from the concept of the Franklin associations elsewhere, notably in the East, gave encouragement to the belief that there might be an opening for the application of the principles of the Printers’ League of America, the creation of that sage philosopher, Mr. Henry W. Cherouny. But as there were no disputes with labor—the fighting was over—such an effort was as futile as that of the vender of corn-plasters to interest the man with cork legs in the merit of his wares.

With credits attenuated almost to the disappearing point, the supply houses and paper-dealers have had peculiarly anxious and trying experiences, and on several occasions have exerted themselves to bring about some form of cohesion among the employers—finding, however, that the only way the most of the employers desired to find their legs was by hanging around the necks of their would-be assistants.

While the allied printing trades unions are strongly entrenched in San Francisco, they are alive to the conditions which are demoralizing the trade, and like the crew of a ship, have had many discussions on the course and the manner of the captain’s sailing, with the steward considering how long the provisions would hold out.

Everybody was blaming everybody else; the customer who got prices from printers, then allowed the highest bidder to revise his figures and take the job, was permitted to enter again and leave by the door instead of through the window, and complaisance to the public in any degree was compensated for by a most intense distrust and suspicion and faultfinding with each other. That the business could be made a success was shown by some notable exceptions, in which the vigor of personality and executive ability won their way to financial success.

That the printing trades have lost caste in the matter of credits in the business world we must admit, and this is a matter of concern not alone to the employing printers, the typefounders, the pressbuilders, the paper manufacturers and dealers, but to organized labor. The obvious thing to do, then, would be to establish some form of consolidation among the representatives of these elements, and this has been successfully attempted in San Francisco. It will be apparent that this form of organization does away with no meritorious work that has been heretofore attempted. The foundation principles take into consideration the entire printing-trades field. Each form of organization and each interest keeps its own place inviolate, but adds to its functions a representation at a joint conference committee, board of complaint, board of conciliation and adjustment, or whatever term may be most significant and euphonious.

The Paper Trade Association in San Francisco has found its organization of benefit, but it is by no means closely welded, and the same may be said of the nominal business understanding which exists among the supply houses. The trades unions are firmly and closely organized. San Francisco Typographical Union has been in continuous existence since 1855. The employing printers of San Francisco are not organized at the time of this writing, the first day of 1909; but they have individually expressed an acceptance of the principles of a joint conference board as a foundation for a new organization of employing printers to deal with the other interests on equal terms, and several meetings have been held to make this effective. What may be said for and against the principles will be colored, of course, by the local conditions most familiar to the printers. But it is a time for plain speaking, and it is hoped that the subject will be well considered and fully discussed to the advantage of all the interests involved.

---

A WIDOWER who was married recently for the third time and whose bride had been married once before herself, wrote across the bottom of the wedding invitations: “Be sure and come; this is no amateur performance.”—*Argonaut.*

Written for THE INLAND PRINTER.

### EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.



MONG the changes in form of English words that have occurred, and undoubtedly are in process all the time, none are more interesting than those of some of our plural forms. In the great majority of cases our plurals are fixed so that no change is probable, if even possible; but many forms are irregular, and many others are, and some probably always will be, subject to personal choice between two methods of decision. The matter of choice just mentioned depends on the degree of personal acceptance of a policy which some prominent writers say is gaining and must become common, if not universal, but which does not seem to be quite so common yet as some people think it is. Most of the words open to question are foreign or of foreign origin, and a majority of them are so purely scientific that they are likely to retain the foreign forms. Some of these must remain unaccounted for in any casual writing, as space and time both are lacking for an approach to exhaustive statement. A good hint of the status of the whole question is given in Townsend's "Art of Speech," as follows:

"Reasoning from one class to another has never before rested upon as firm a scientific basis. Hence is inferred the law denominated analogous usage. . . . Every new edition of our dictionaries reduces the number of irregularities. . . . This law, obeyed by children, by illiterate though intelligent people, and by foreigners who are learning English, may soon allow the child to say, uncorrected, 'I rided with my uncle,' and 'I runned down-hill.' . . . The plural of hoof not long since was hooves, now it is hoofs; that of turf was turves, now turfs; that of wharf is still wharves in America, but wharfs in England. There is at present a struggle between the regular and irregular terminations of the following words, but the law of analogy must ultimately prevail: datum, effluvium, formula, fulcrum, herbarium, hydra, gambus, mausoleum, medium, memorandum, panacea, radius, stigma, stratum, vertebra, vertex, vortex."

Mr. Townsend means by regular the forms so called also by John H. Bechtel, in his book "135,000 Words Spelled and Pronounced," as follows: "When the terminal sound is such that s, whether representing its own sound or that of z, will not combine with it, es is added; as, churches, classes. Cantos, cameos, punctilios, rabbis, alkalis, are regular. While s (with the sound of z) will readily unite with the following words, usage sanctions the es termination; as, echoes, cargoes, embargoes, mottoes, potatoes. Alkalies and rab-

bies are variants." The last sentence means simply that some people spell the two words one way, and some the other way, and, in connection with what precedes, that the last-named forms are irregular.

Clearly the rule is not properly stated as it is given, without limitation. Yet it is meant to be a formula for the same regularity that Mr. Townsend makes so much of. The "analogous usage" is undoubtedly prevalent in application within certain limits, but it is mentioned as if it were universal, which evidently it is not. Nothing is said to show the difference between regularity and irregularity, and forms are called irregularities that are as regular as anything can be, except by the test of a rule that is inadequate. Whether the opinion that the rule is inadequate be accepted or not, what is principally meant in saying it is beyond question, namely, that while cantos, cameos, and some other plurals like them are regular, echoes, cargoes, and many others with this spelling are equally regular in the sense of being universally used and as well known as the others are.

Professor G. R. Carpenter of Columbia University is author of various grammar text-books, whose work is more plainly, or at least more stately, based on history than that of either of the other writers named. In his "Principles of English Grammar," he says: "Nouns ending in o are somewhat peculiar in the formation of their plurals. Those longest established in the language, cargo, negro, hero, volcano, potato, tomato, etc., form their plurals in es; those which seem most like foreign words — as they in reality are — form their plurals by adding s, as piano, soprano." This seems plausible on a first reading, but is not so satisfactory on further inquiry. Neither of the words last instanced will be classed by many as a foreign word, nor would some others like them, as memento, palmetto; but, whatever the reason may be, pianos, sopranos, mementos, and palmettos are the recognized forms for these words, as cargoes, negroes, heroes, etc., are for the others. The grammarians afford us no statement of reason or rule that will guide us unmistakably in choosing between the two forms.

Professor Carpenter says other things worth considering about plurals, from which we select this: "Staff (a stick) sometimes forms a plural staves, particularly in old-fashioned English; though in its more modern meaning, as in 'a general's staff,' it makes the regular plural staffs. The plural of wharf is either wharfs or wharves, but the preference is now usually given to the former, in accordance with the genius of our language, which is opposed to retaining irregularities in inflection." He mentions eight other words like these, all of which seem to contradict the assertion

of opposition to the so-called irregularity, which would lead eventually to use of the forms knifes, thieves, leafs, and others that do not seem likely to displace the universally used knives, thieves, leaves, etc.

These grammarians are cited here mainly as evidence of the fact that grammar-books are not exhaustive on such subjects. If more were quoted, each of them would add to that evidence. Complete records of such forms are found nowhere. Completeness is relegated to lexicography, and it is to the dictionaries that we must turn to find it even approximated. In general the dictionary intention is to give the plural form whenever there is any room for doubt, and its omission is meant to indicate that the plural form is the one assumed by all similar words. But the men who make dictionaries have the advantage of others in this respect only, that they make special and presumably careful research and record the facts as found. Differences in their records arise in various ways, largely through personal preference, though most of the editors would probably deny this and insist that they impartially told only what research disclosed as actually prevalent in usage. The present writer has known many dictionary editors, and is sure that every one of them has honestly intended to make such an impartial record, but he is equally sure that the man never lived who could utterly avoid the influence of his own inclinations or preferences. Again, some of the differences probably come from those found in different selections of books examined by the different editors.

Webster's Unabridged Dictionary says that the plural of alkali is alkalies, and does not recognize alkalis at all. Webster's International, the successor of the Unabridged, says the plural is alkalis or alkalies, meaning, of course, that some people spell it one way and some the other, but placing first the form rejected by their predecessors. Worcester also had alkalies, not recognizing alkalis at all. The Century and the Standard say alkalis or alkalies. Very plainly some people think one of these spellings is better than the other, and other people are of the opposite opinion. Has any one a right to say that one form is right and the other wrong?

Another word instanced in our quotations is wharf. Webster's Unabridged says, "the plural is wharfs or wharves," and in a note: "The plural of this word is generally written wharves in the United States and wharfs in England; but many recent English writers use wharves." This is preserved without change in the International. The Century says wharves or wharfs, and the Standard says wharfs or wharves. Of course the meaning in each work is that the form first given is preferable. An interesting fact is disclosed in this

record by the statement that many recent English writers use wharves, this showing a reversal of the process noted by Mr. Townsend as one that must prevail.

Much remains unsaid here about the evolution of English plurals, and other words than those noted are worthy of inquiry; but what is missing here, or at least part of it, must be left for future consideration. What is here said leads to no definite decision except that people may do in certain cases what they choose, without being wrong either way. And as this indeterminateness is a fact, proofreaders can do no better than to allow writers to choose their own forms, or, when writers do not choose decisively, to be careful to avoid confusion.

#### FOLLY OF OVERTIME.

There are few, if any, printers in the country who are making money on all of their work. If a printer has more patronage than he can handle in eight hours, let him raise the price on some of the losing or poor-paying work. Not until the customer is willing to pay considerably more than an average price can the printer afford to retain it and pay price-and-a-half for its execution. If the customer takes it to the printer who needs it to fill out his eight hours, both printers and the craft as a whole are better off.

Owing to the depression in all lines of trade, the printing business of the country for the past year could have been done in eight hours. There is no occasion for running overtime at present. Adequate facilities, of course, must be provided to take care of the business of the country, and occasion will doubtless arise where a printer is obliged to run overtime, but don't plan to do it. Recognize whenever this is done that not only are you losing money, but you are making your hungry competitor that much hungrier, and making it much more difficult for all concerned to get or maintain a fair price for the work performed.

With the inauguration of the eight-hour day comes the temptation to run nine hours and pay for the ninth hour at price-and-a-half, in order that our ambition for a large business may be gratified. Too often has the ambition of the printer been to see how large he could build his business at the expense of his fellow craftsmen, rather than how much profit he could make. This has frequently resulted in a direct loss to the man with this ambition and a loss to his hungry competitor, which in turn results in an indirect loss again on the ambitious printer.

Working overtime and paying price-and-a-half not only loses for the proprietor who does it, but it is using up that amount of patronage which some other printer might have at a profit if he could do it in regular hours; and so the printer who is working overtime and the printer who is working undertime are both losing. Not only is the printer who is working overtime losing directly by the operation, but he is making his fellow printer hungry for patronage, and the law of supply and demand comes in and makes it more difficult for the overtime printer to hold his business at a fair price.—*F. H. Gilson, in U. T. A. Bulletin.*

#### A WORK OF SUPEREROGATION.

Henry dislikes being bathed and argues with his mother over every square inch of his four-year-old anatomy.

One night, when his patience was especially tried by what he considered wholly unnecessary work, he exclaimed:

"O, mamma, couldn't you skip my stomach? Nobody ever sees my stomach!"—*Judge.*

Written for THE INLAND PRINTER.

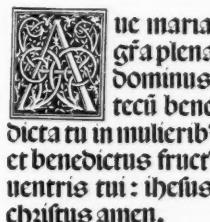
### HISTORIC TYPOGRAPHY.

BY HENRY LEWIS BULLEN.

 Other handicraft compares with the typographic in historic interest or in achievements beneficial to mankind. We can with difficulty forgive the man who practices this great occupation in the spirit of a bricklayer, oblivious to its prodigious influence in past and present times, to its prime importance in human progress, and to the extensive literature which deals with its many-sided aspects. Dull must be the intelligence or sluggish the ideals of a printerman whose enthusiasm does not kindle in reading the history and examining the works of the long line of eminent typographers — to whom no meaning or message is conveyed by that long roll of the great and useful, many martyrs to the cause of liberty and of a free press, renowned artists in types, scholars and teachers. We read of glorious books sold for fortunes and of books printed in our own time which enhance in value yearly as they are eagerly sought by booklovers, nevertheless we count less than a score of men who are striving to do monumental printing that will bestow lasting fame on them and bring prestige to our time in matters typographical. We take down our Bigmore and Wyman with its 976 closely printed pages in six and eight point types of the titles of books relating to printing and printers, and the typographic philistine tells us he has no time to read!

Regretfully, and with shame, it must be admitted that printers as a class, employer and employed alike, are phenomenally ignorant of the better and more inspiring aspects of their occupation. The literature of printing, its serious study, the preservation of its history and antiquities, the appreciation of the potency and dignity of our craft, these are esteemed and maintained by a numerous company of "nonpractical" devotees, among whom very few practical printers are discovered. This little world of lovers of printing is doing earnest and good work, while the actual printers labor in a lower plane, producing evanescent things which, having procured them the necessary dollars, become to them of as little value as the "sculptures" in sand which, after earning the pennies of the curious, are washed away by each incoming tide. Lift up your thoughts! It is necessary and, therefore, commendable, to print the bill-heads, posters, catalogues and what not of the community, but this humdrum work will take on a new interest if you will live in a fuller knowledge, appreciation and love of your calling. High thoughts enoble the humblest occupations, and

he who can live in two worlds, the real and the ideal, will find his real world improving as his ideals ascend. Is it not lamentable that printers who possess all the facilities for printing, and have profitable businesses, do not devote those facilities occasionally to producing printed work for the purpose of glorifying their art — work that would perpetuate their memories as the works of painters and sculptors perpetuate theirs? *The "practical" is advanced only by the ideal.* The printers whose works are greatest have been and are the aspirers, the students of the art, the lovers of its history; and almost invariably they have prospered. To the young man entering upon a printer's career, no more profitable advice can be given than to get in close touch with the history and monumental works of his craft. Throughout his life this study will prove a never-failing, ever-growing stimulus and pleasure, and afford an out-



Conforme abe terrena qui memorem ferunt ultra  
Lit nostrarum subiectas ceteras et rito opus  
Tunc quodammodo dico de te, fratres patres  
Litteras alios ordine quas facie  
Jec quibus vocis latibus impetrat in vobis  
Omnium vestrum quodammodo dico de te, fratres  
Quicquid tamquam cetera figura figuram  
Dirice qui pietatis natus, memoremque premis  
Quicquid tamquam cetera figura figuram  
Et operis suoscens deinde sicut erit

Debet beneplacit qui frumenta non  
exigunt amicos. Nonne deo non credimus?  
Non regnare est mater regis, non credere  
est credere deo. Tunc de te, fratres patres  
et benedictus fructus  
uentris tui: Ihesus  
christus amen.

Gloria laudis resonet in ore  
omniu[m] Patri genito[rum] proli  
spiritu sancto pariter Reful  
ta laude perhenni Labori  
bus dei vendunt nobis om  
nia bona, laus honor virtus  
potentia; gratia actio tibi  
christe. Amen.

Hinc dicitur et vides per secula cmt  
ta. Proridet tributus deus omnia  
nobis. Proferatur obitus deo nullu[m]  
in orbis labor. Alla placet tali in qua  
res pama beati. Et facit tenuis  
luminantur opes.

Sic omnia volentia dies heros confit.  
Si volit hec abem deo est filii heros.  
Quicquid amoris ulli no[n] est cōfidebit nati  
Regnat in domino uis habet ille suos  
Uta dura excedat para fine force nobis.  
Muna: necesse perfundit a die.

Uta dura excedat para fine force nobis  
Est amans frangit firmas durum vites  
Are cadunt turca ex leuator omnis  
Aribus magis quietus est gloria multa  
Est amans frangit firmas durum vites  
Cum mala per longas consuluntur metas  
Sed proponit te venturas diffit in horas  
Est amans frangit firmas durum vites.

Non bene pro nos liberis vobis ambo  
Est certe bonis pueris otiosi opus  
Poculum est cl bonus vobis ambo literas  
Sed proponit te venturas diffit in horas  
Gloria pietatis perhent illius acme  
Gloria pietatis perhent illius acme  
In loca nomina omnia fissa nostra possit  
De proprieitate fuisse aperte ipsa

Nemo fugit laudum lycet honore  
Nisi fuit facta pellit fata gemat.  
Non debet nisi pellit fata gemat.  
Nisi debet nisi pellit fata gemat.  
Sed si finit fida reflexus quid monte  
Qui bene proponit te venturas diffit in horas  
Hoc est laudum laudum q[uod] ex grata

Pascham in primis operis firmis labores  
Est amans frangit firmas durum vites  
Sedra pietate ingent confidit temna pietate  
Est amans frangit firmas durum vites  
Festina a tempo tempus defensando  
Ita rapit successu illa laudum

Etiam Telegonus tibi subiit laudum q[uod]  
Est amans frangit firmas durum vites  
Est amans frangit firmas durum vites  
Est amans frangit firmas durum vites

Andicis characteret ouierfaz man  
riu[m] imprecisioni paratari: fime.

Erhardi Ratdolt Augustensis vi  
tolerantissim[us] speculator ingenio et muri  
fica arte qua olim Denemus excelluit  
celebantissimus. In imperiali nunc  
vrb[e] Augsburgi vnde h[ab]et laudans  
mi[m] imprecisioni dedit. Ammog[us] fala  
no. *CCCCCLXXXVII* a. Cal.  
Apalus Sidere felix complevit.

Page of Ratdolt (1486) in which he showed all his types, issued in facsimile by the Imperial German printing establishment, Berlin, reduced here to quarter original size. This specimen was issued as a broadside advertisement by Ratdolt. His types are very beautiful.

let to any ambition he may cherish to perpetuate his name by work that will defy the assaults of time.

In Great Britain, Germany, France, Holland, Switzerland, Sweden and Italy there are societies organized in honor of printing, all of which issue

from time to time publications of great value and interest. In the United States the Grolier, Caxton and one or two other clubs have done excellent work, but their interests cover a field in which typography is secondary in importance. Our American associations of printers are occupied entirely by material considerations, defensive and offensive, in which the dignity and importance of the art find no recognition. The oldest existing printers' association in America is the Franklin Typographical Society of Boston, dating back to 1825. It has a circulating library of several hundred books, among which there are not twenty relating to printing. At one time this library contained many more books on printing, but these were disposed of, and as they decreased the number of novels increased. As a benefit society it has much merit, but in so far as it influences printers in their occupation it might as well be composed of bricklayers. Some day let us hope to see a

## ATELIER DE JEAN DU PRÉ

50

L'achevé d'imprimer se trouve au verso de l'avant-dernier feuillet, à la fin de la deuxième colonne, au bas de la page. Il y est dit que le volume a été imprimé par les soins et par l'art de Maître Jean Du Pré (*cum et ante M. Johannis de Preto*), le 21 novembre 1495.

**I**n digmum. Alium ergo a confundendo aliis: et  
statim eis est alia minus quia modo  
maecilla probat vel repudiat et alie coetate facit de se  
debet cum ea ipsa fiam balutum infestum: et auctoritate, ut.  
Et si dicitur: non est illud  
falsum: Et ne fieri tam fiducia sicut quod puto. Et si  
negantur: non est illud tenetur facit: pridem no obedientia  
et obtemperatio: etiamque deinceps facit etiam et de  
fideitate post regem administrationem. Et si dicuntur:  
vix illi. Et si dicuntur: vix obtemperat filii. Et si dicuntur: vix.  
Et si dicuntur: antiqua alias enim nullum malum nulla pacto vel  
nullum obligatio in spiritibus vel obtemperare et si intercursum  
nullum obligatio in tunc et si deinde impedit ipsa per part  
ones.

**D**ecretales cū sumariis suis et tertiu  
diuisiōibus cū sacrarū scripturarū cō  
cordatiis: finiū feliciter Impſe Eug  
duni cura t arte. M. Iohannis d prato  
Anno dñi. M. cccc. lxxxv, die. xi. no  
uebris.

La *Compilatio Decretorum* est imprimée en rouge et noir. Trois sortes de caractères entrent dans sa composition. Le plus gros a servi pour le titre, l'achevé d'imprimer, les titres courants et le premier mot des rubriques.

A B C D E F G H I J L M N O P Q R S T U V X  
a b c d e f g h i l m n o p q r s t u v x  
â b' ë l' n' ð p' q' r' t' z  
f f f : :

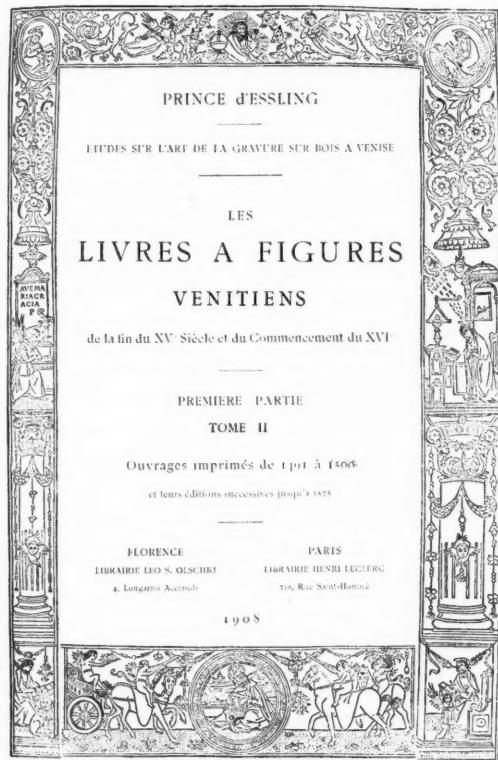
Un autre caractère, moins gros, de 13 points, ci-après représenté avec des signes de ponctuation et main indicatrice, a été employé pour le texte de l'auteur. Quelques lettres de bas de casse sont accompagnées de petites lettres

6

Page of Claudio's "History of Printing in France," issued by the French Government from the national printing establishment at Paris, here reduced to quarter original size. The initials are in red, paragraph mark in blue, in the original.

society in the United States devoted to the honor and advancement of the printing art, giving aid and encouragement and leadership to all aspiring students.

In Great Britain the Bibliographical Society, formed in 1892, has issued a long series of illustrated monographs of great interest and value relating to printing and printers. In 1894 it began the periodical publication of *Bibliographica*, which continued for three years, and is now pro-



Title-page of a monumental work on printing, published at Florence, printed at Paris, here reduced to one-sixth original size.

curable infrequently in three large volumes of about five hundred pages each, with a profusion of woodcuts and plates. Every paragraph in these valuable volumes will interest the printer worthy of the name.

In Germany the Society for Studying the Typography of the Fifteenth Century was established in 1907. Membership is not confined to Germany, but covers the entire world, including a dozen Americans. This society issues periodical portfolios, each containing about thirty leaves, 16 by 11 inches, of facsimiles in black, in actual size of the printing of the fifteenth century, accompanied with an essay on the contents. A reduction of a characteristic leaf is shown, a page of an Augsburg imprint, underneath which the types are arranged alphabetically, having been carefully segregated for that purpose, thus greatly facilitating the study of the types.

The Imperial German Government is issuing from the imperial printing establishment in Berlin a series of portfolios of facsimiles of monu-

mental works of German and Italian typography. The work commenced in 1892, and there have been seven issues, each containing about twenty-five facsimiles. The size of the leaves, printed on one side only, is 19 by 13 inches; the paper is hand-made. There is no text other than the inscriptions; the reproductions are actual size, printed in black, and black and red, with great fidelity. We show a reduction of a characteristic page, under which the exceptionally interesting contents are explained.

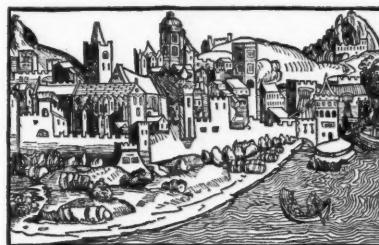
The French Government is issuing from the national printing establishment in Paris the most magnificent of all works on typography, the "History of Printing in France in the XV Century," by

matrices from punches cut in 1693 by the famous Garamond. The reproductions are in facsimile of actual size and in all the colors, including those of the hand-painted decorations, which were usually very elaborate. Fully ninety per cent of the pages have illustrations, and there are scores of insert plates of great beauty. The printing is perfect. This work is too costly to be executed

Tertia etas mundi Solium xli

ſuſcopo romanorum eniſeſale Gymnaſium  
cōdidiſſe a dyonioſio Tripiſto priſcopo ab  
apoloſio ea vna cum. Tripiſto eum dico  
tunc padiſcatione me grāia directo ſicutum chā  
ſti euangelium ſuſcipit. Et ibi coorām mani-  
reſtūſiū. Omnis hec curia clarissima re-  
quijs beatiſtis regine. Tace virginiſ alio-  
rum pleniorum martyrum.

Magonia



അബ്ദുല്ലാഹ് അമ്പത്തി ഒരു വർഷം കേരളത്തിൽ ജീവിച്ചു. അദ്ദേഹം മരിക്കുമ്പോൾ ആദിവാസി സംഘത്തിൽ നിന്ന് ഒരു പുതിയ വിശ്വാസം ഉണ്ടാക്കിയാണ് എന്നു പറയപ്പെടുന്നു.

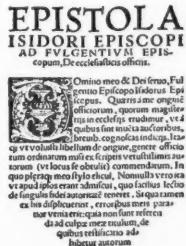
Page of Johann Schönperger (1491-1505) imprint, issued in facsimile by the Society for Studying the Typography of the Fifteenth Century, reduced here to quarter original size. The woodcut is of Maguntia (Mayence), the city where typography was invented.



6. ANTONIUS NEBRISSENSIS, Lexicon  
juris civilis. 1527

Characteristic page from "The Art of Typography in the Netherlands, 1500-1540," here reduced to quarter size. It represents the work of two printers.

A. Claudin. Three portfolios of 490, 572 and 550 pages have been issued, and the work, I understand, is suspended (temporarily, I hope) owing to the death of the editor, Monsieur Claudin, whose descriptive text shows him to be a masterly critic of typography. The paper is Rives' hand-made, water-marked "National Imprimerie"; the page is 16½ by 12¾ inches; type size, 11 by 7 inches. The text is set in types made from



7. Isidore Hisp., De officiis ecclesiasticis. 1534.

under any but a nation's auspices. We show a characteristic page, in which again the types are segregated and shown alphabetically, according to the plan first used by Claudin.

under any but a nation's auspices. We show a characteristic page, in which again the types are segregated and shown alphabetically, according to the plan first used by Claudin.

under any but a nation's auspices. We show a characteristic page, in which again the types are segregated and shown alphabetically, according to the plan first used by Claudin.

In Florence, Italy, another great typographical work is in progress: Prince d'Essling's "Books and Engravings of Venice at the End of the XV Century and the Commencement of the XVI Century." Two volumes are completed, 504 and 500 pages; size of paper, 16 by 11 $\frac{3}{4}$  inches; of type-page, 10 $\frac{1}{4}$  by 6 $\frac{1}{4}$  inches. Fully ninety per cent of the pages are illustrated; no colors are used. This is a work of great completeness and erudition, and intensely interesting to the typographical student. The printing is done in Paris. We reproduce the title-page in a size about one-sixth of the original.

In Holland many historic works of magnitude have been issued to aid the student of historic

typography. At the present time that progressive and patriotic bookseller, Mr. Martin Nijhoff, of The Hague, is issuing "The Typographic Art in the Netherlands, A. D. 1500-1540," supplementing monumental works dealing with printing prior to 1500, notably Holtrop's "Typographic Monuments of the Netherlands." Eight parts of twelve leaves each, with about fifty reproductions, have been issued. The text is to appear in the last issues. The leaf is hand-made, 14 $\frac{1}{4}$  by 11 inches. We show a characteristic page of this important work. Mr. Nijhoff is also assisting in the publication of reproductions of the famous "Breviarium Grimaldi," preserved in the library of Saint Mark's at Venice, consisting of three hundred colored plates and over one thousand two hundred collotypes; also of the "Hortulus Animæ" (The Garden of the Soul), an illuminated manuscript, which is the chief treasure of the Imperial Library at Vienna.

Lack of space prevents mention of numerous lesser activities abroad in honor of printing. These we have mentioned are great works, and that they receive support in their simultaneous production indicates unmistakably the attractiveness of the subject and the extent of the clientèle which considers it a privilege to be permitted to subscribe for them.

The reproductions herein given average an eighth dimension of the originals, and necessarily give an inadequate conception of the originals.

#### LIBRARIANS OPPOSE TYPOTHETAES TARIFF MOVE.

The libraries of the country are taking an active interest in the proposal of the New York Typothetae to raise the tariff on books and lessen the free list. The trustees of the New York Public Library have passed a strong resolution against this proposed action, and, at the suggestion of Dr. J. S. Billings, librarian of the New York Public Library, the trustees of the Newark Public Library have given their unanimous approval to the same protest. The protest states briefly and clearly the reasons why the restrictions on the free importation of books should be still further curtailed. The resolution is in part as follows:

"The duty (on books) is a tax on knowledge and education, an unwise tax in a republic, the existence of which must always depend on the intelligence of its citizens.

"The removal of books for public libraries from the free list will be distinctly a backward step, as the exemption as now existing has been the law for many years, and the result will be the imposition of a serious tax upon a class of institutions which have always been favored or supported by all enlightened governments.

"This board, therefore, respectfully protests against any diminution of the privileges that libraries now possess, and further expresses the opinion that all import duties upon books and other printed matter should be entirely abolished." — Newark News.

#### THE EXERCISE OF TALENT.

Never forget the improvement of talent. Talent is the only capital which compounds itself by exercise.

Written for THE INLAND PRINTER.

#### GALLERY OF PHOTOENGRAVING.

BY N. S. AMSTUTZ.



Y "gallery" I mean a room where specimens of an establishment's photoengravings could be displayed. This would excite a competitive spirit among the operators, besides making a good advertisement for the house.

It should not be understood that a sample of each product should be exhibited, because this would be impracticable, but distinctive work of several classes should be placed for easy reference and study under natural order heads, as, for instance, 1. Line Work; 2. Half-tone Work; 3. Combined Half-tone and Line Work; all in *black-and-white*. Another group under Monochrome (a single color in any pigment), again using the divisions of the first group. A third group under *Tri-color* or *trichome*, the equivalent of three-color, using a sub-classification, dividing the specimens into divisions relating to spring, summer, autumn and winter, with sub-groups of landscapes, seascapes, etc. Other arrangements will suggest themselves. A specific arrangement as to classification is not attempted. The value of a collection of representative specimens of the house, as well as of its competitors, is apparent. Such a gallery would in a short time pay for its installation and maintenance through greater efficiency attained by the workers. At present, with few exceptions, the compilation of specimens are an unused means of advancement.

To simplify matters, the work might be divided into black-and-white; three-color and four-color work, and representative specimens fastened to folding exhibit boards, placed in portfolios, or framed. Separate sheets should also be placed in large numbered envelopes and a card index of the contents made, so that individual sheets could be used in any department, when needed, for comparison and study.

In this connection, the desirability of having record sheets of a distinctive color is suggested, with spaces for the title of the subject and any special data in reference to it; the date when taken and by whom, the department, and when returned; such sheets being substituted in the large envelopes for the specimen when removed, so that each envelope would contain either a specimen or a record sheet.

Suppose an etcher has in hand an autumnal landscape, in color, for execution, and finds himself in a quandary as to the treatment certain portions of one color-plate or the other should receive. With immediate access to a number of specimens of autumn scenes he would be enabled to quickly decide what were best to do, without uncertainty, and it is no presumption to state that the quality of work and its expeditious execution would be materially advanced.

The artists should also find such a gallery of great help, because the treatments accorded different subjects would become a source of advantage in the laying out of any design, conventional or otherwise; likewise, the photographer and the finisher would be benefited by such an outfit.

In order that each department might secure the greatest advantage, it would be best to divide special sets of specimens to meet the special wants of each department, one group representative of the artist's phase of processing, another of the photographic, and a third of the etching, while a fourth one would serve the finishers. In this way, all the employees would be in continuous touch with the best results produced. Even casual inspections of such results would become an unconscious incentive to an employee of even ordinary ambition to emulate the best rather than be satisfied with mediocre attainment.

Written for THE INLAND PRINTER.

### PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. III.—BY CHARLES E. DAWSON.\*

#### THE STUDIO.

**H**E copying studio and its equipment first calls for our attention, and I place before my readers a plan (Fig. 1) for a studio which provides for the handling of the largest plates in the smallest space. A north light is best for this kind of work, otherwise it is so difficult to avoid the slight shadows cast by the supporting bars of the glass roof and sides. The most suitable glass to use for the skylight is rib-rolled plate, and

negatives and transparencies will be needed daily, it is hardly necessary to go to the expense of duplicate darkrooms.

I have shown the plan of a studio (Fig. 2) which, from long experience, I have found to give excellent results, and to be convenient in every way. If a reasonably solid floor can be secured, the camera stand may be in the form of a trestle, which can then be moved aside if necessary. If there is much vibration, a suspended spring camera stand and copyholder should be provided, such as can now be obtained from any of the process apparatus dealers. Such absolute rigidity, however, is not called for in this process as in half-tone copying. Whichever system is adopted, provision must be made for the transparency box, or

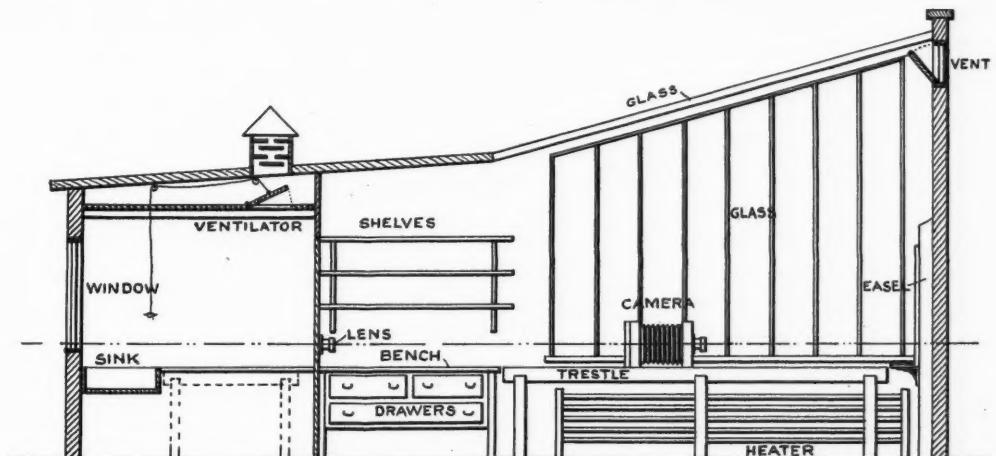


FIG. 1.

the ribbed surface should be placed on the inside, as it is then more easily kept clean. When selecting the glass, be very particular to avoid green or brown tints. By looking through a piece edge-wise it is easy to determine its tint. The glass for this purpose should have a blue tint, and glass with other tints should be rejected.

As you will probably use the same apparatus for wet and dry plate photography, care must be taken not to interchangeably use the several articles of your apparatus, as disaster will result from a lack of orderliness. For example, if you have only one dark slide to the camera, it should be kept free of silver. This can be effected by the use of fresh pieces of blotting paper for every plate, but as almost every camera of quality has more than one dark slide, one will naturally be reserved for dry-plate work. Be very careful not to use ammonia in the darkroom when wet-plate work is being carried on, as it is very likely to produce annoying fog in the wet plates. With reasonable care, however, no trouble will arise from this cause, and considering that only a few

camera extension which is sometimes used in its place.

The skylight faces to the north, with glass sides facing east and west, each having curtains whose rollers are at the bottom of the windows, so that they may be drawn over the glass in an upward direction. Similar shades may be arranged over the skylight, though they are seldom called for, unless it is necessary to take negatives from the objects themselves or portraits, when they will prove of great service. Heating-pipes should be arranged underneath the windows and another heater, in the darkroom, to form drying racks for the negatives.

The arrangement of the benches shown in this plan will be found very convenient. The one on the east is used for polishing glass and the one on the west is for the handling of copy. The drawers are for copy, lenses and other articles that require careful storage.

#### THE DARKROOM.

The darkroom has its window facing north to avoid the direct fall of sunlight, and the sink is

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## THE INLAND PRINTER

placed underneath the window. The window itself should be formed of two sashes or frames, having nonactinic glasses of different densities, so that one may be used when wet plates are being handled, or other matters not requiring great care.

The water supply should be directly over the sink and at a good height, so that a piece of rubber hose may be attached to the faucet. This allows the stream of water to be sent in any direction and at the same time prevents an undue rush of

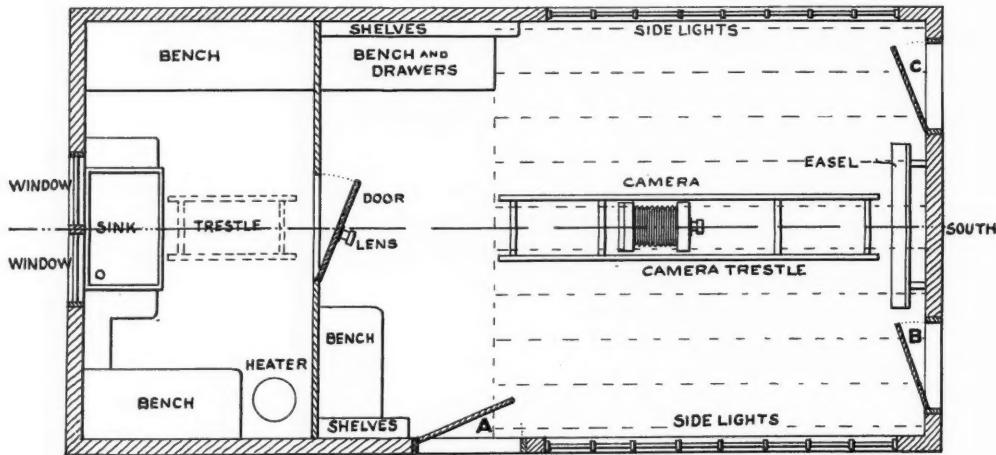


FIG. 2.

Both sashes can be closed when dry-plate work is being done, or they may both be opened when a white light is needed. An outer sash should, of course, be provided, as otherwise the cold air would have free entrance when both the red sashes are open. A very good dressing for the red win-

water, which might cause injury to a film exposed to it. The sink itself is best made of stoneware, as it is easy to keep clean. Such sinks are now easily procurable. It should also be glazed, if possible, on the inside, and a shelf should be placed beneath for dishes. The bench on the east

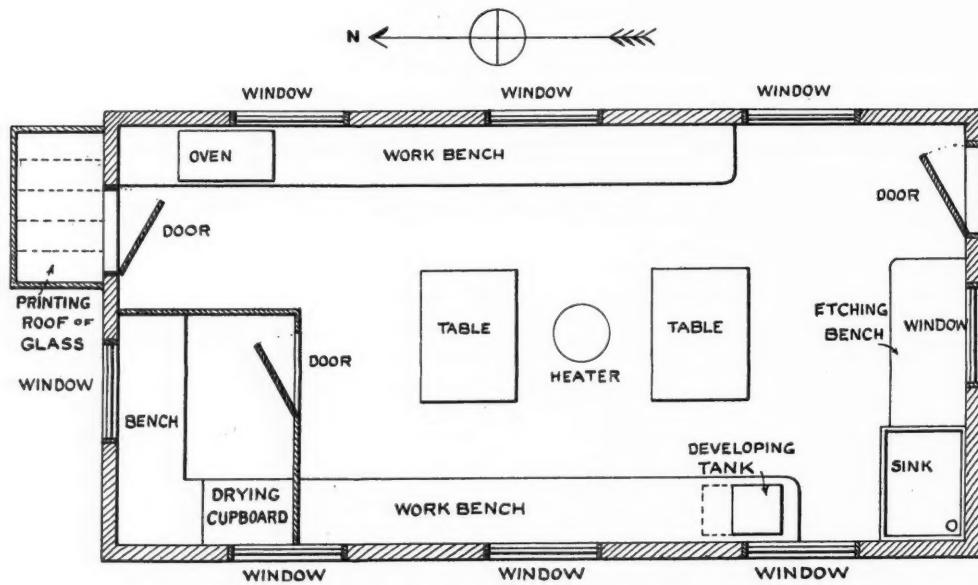


FIG. 3.

dows is a paint formed of burnt sienna, mixed with boiled linseed oil and turpentine with some drier added. If the glass is ground this will adhere nicely and will last for many years. The color is a safer one than many of the so-called "safe" glasses sold.

side of the darkroom is the best place for the wet-plate silver bath, while that on the west side is to be used for any purpose, such as preparing bromid paper for exposure, and therefore should be kept quite clean.

In the door, which should have a black curtain

inside it, is fitted an adapting lens-holder into which the whole sliding front of the camera may be slid. This is the best arrangement, as then a dummy slide can make all safe against any stray light filtering in when the lens is not in place. Arranged in this manner the darkroom can be immediately converted into a large camera, the plate being supported on a sliding easel, which is fixed up between the sink and the door. This may either take the form of a frame which is fitted with feet to stand independently on the floor, or it may consist of a flat vertical board arranged to be slid to and fro on a suitable base which is fastened at one end to the sink-frame and at the other to the door-frame. Probably the first plan is the better, as it leaves the door free to be opened without interfering with the adjustments. This arrangement will be found very convenient for making bromid enlargements, in which case the negative is arranged in the transparency box outside the darkroom door and the lens made to throw the image on a paper which is stretched on the board inside.

A ventilator should be placed in the roof of the darkroom, provided with an arrangement of light-arresters to prevent the light from entering. It should also have a slide on the inside to regulate the amount of opening. The studio also should be well ventilated, the best location for a ventilator being at the top of the room on the south side, just under the top of the skylight. This will allow the heated air, which always rises to the highest point, to escape. The entrance door may be either at A, B or C (Fig. 2) and will answer as an indraft in hot weather. The most suitable bars in which to fix the glass are those made of rolled steel, as they obstruct the light less, are stronger than wood and hold putty more closely.

The relation of the studio to the etching and finishing-room (Fig. 3) is not shown, as it can not always be predetermined. It may be either at one side, where the loss of the east light is unimportant, or it may be at the back, or the south end, or perhaps underneath. If a paper roof is used over the darkroom, let there be plenty of gravel on it, with a ceiling beneath, separated some inches from the roof. This interspace should be well ventilated, otherwise the room will be insufferably hot in summer.

*(To be continued.)*

#### TIMELY REINFORCEMENTS.

A boy rushed to a policeman and said: "Say, mister, there's a man around there what's been fightin' with my father for almost an hour."

"Why didn't you call me before?" asked the policeman.

"Well," said the kid, "paw was gettin' the best of it up to a few minutes ago." — *Bartlesville (Okla.) Enterprise.*

Written for THE INLAND PRINTER.

#### HOW THE PRESSMAN SEES IT.

BY A. J. CLARK.



URING the noon hour we had been discussing some late stuff from the trade papers, and somebody mentioned that "somewhere" they were making aluminum leads that were thicker on the bottom than on the top, to be used for spacing out Linotype matter not trimmed square — something to take the place of the narrow strips of cardboard often used for that purpose — when Bill, the pressman, who grew up in the old time when *Rounds' Printers' Cabinet* was the only printer's paper, and Linotypes were unknown, held forth as follows:

"Always in the printin' business some guy is workin' up some mistake to take the place of another mistake. Why don't they make their old slugs straight in the first place? Youse fellows on the Linotype have a machine that's about as near perfection as any machine ever gets. If there's anything wrong with it, it's a multiplicity of jiggers that have been put on since the machine first came out, solely to prevent a lot of chucklehead operators squirting the metal through the roof or swallowing the ejector blade. A Linotype is made to turn out perfect work, and when it don't, it's evident the man on the handle isn't onto his job.

"You fellows," he continued, addressing his remarks to a bunch of compositors and the Linotyper, "You fellows don't know anythin' about the printin' business like they did twenty years ago. Then you could take any old printer an' he could print. He could set type, cut paper, put the job on the press and run her off. Now some of you fellows don't know if rollers are made of glue or cheese, and you couldn't put a job on the press to save your life.

"With a pressman it's different. Generally, he noses around till he gets a good smatterin' of the whole dope, and if left to his own resources he can pretty near do everything that there is to be done in a print-shop. He can fix a form when there's anything the matter with it while a printer's wipin' his specs, and he's often called on to do a lot of things that ain't, strictly speakin', press-work."

After allowing these observations to sink in, Bill proceeded:

"In the first place, the pressman must be a mechanic, and he's got to have a variety of talent. He must be skillful with his fingers, he must have a good eye for color, he has to put in a good many more years to learn his trade than other men in our business because there are so many things he has to learn, such as the relation of ink to paper,

the harmony of color, mixing inks, operation and adjustment of presses, imposition of forms, roller-making, management and care of electric motors, gas engines and sometimes steam engines. Generally, he feeds for two or three years and then he puts in an apprenticeship of three or four years, and after that he still has only what you might call the rudiments of the business learned, so that when he hits a new job he's up against an entirely new game, both as regards class of work and machinery. He must understand many kinds of complicated machinery that is constantly changing. You boys know that very few of the presses in use twenty years ago are made now, and a pressman seldom gets two jobs where a like proceeding will bring about like results."

"Yes," piped up one of the typewriters, sarcastically, "the most of the pressmen of twenty years ago have drunk themselves to death or are in the bug-house."

Bill, scorning an answer to this observation, continued: "A pressman has to accept any old kind of form in any old kind of condition, made up in any old way, from any old kind of material, and produce acceptable printing, often with any old kind of ink. Since composing machines have come into general use, his troubles have increased, not because of those wonderful inventions, but because so many operators fall down in producing good type. They always hike for the big string, and lose sight of the fact that they are making type which, to print right, must be true to a thousandth of an inch, and even if they do get good slugs, it is still mechanically impossible to lock up the stuff properly when a slug is always wider on the top than on the bottom. Oftener than not they are thicker on top also, and sometimes you fellows manage to get them bad in three or four different ways — higher on one end than on the other, thicker on top than on the bottom, hollow so they won't stand pressure, and beveled on the ends. You have a micrometer gauge to try them out with, but the troubles could generally be measured with a yardstick.

"Some day they'll trim the ends as well as the sides of the slugs, and that'll help some, but until then it looks like it would be a good game to make the slugs a little longer than the type-face and trim the ends in galley lengths on a stereotype trimmer. There will always be trouble till the slugs are absolutely true. Cuts and electros are carelessly blocked and never by any chance are any three the same height. Often we get half-tones that cost a dollar an inch blocked on wood that's a close kin to packing-box lumber.

"When a pressman gets a form he must always go at it like this: First, after putting the form on the bed of his press, he may try a planer on it to see if by any possible chance it is planed

down. Invariably he finds it sprung, so he must loosen all the quoins, notwithstanding it was locked up on a stone as level as the bed of his press. He planes it down, locks it up, pulls an impression and, after rubbering the result finds, probably, that some of the Linotype is off its feet, that the cuts vary from a lead high to three leads low. He underlays the cuts, sometimes having to paste four cards under one, raising the corner of another, and sandpapering off a third. He straightens up the Linotype, often laboriously spacing it out with narrow strips of cardboard at the bottom, locks it up, pulls another impression and does it again. By this time he has used up a lot of valuable time doing work that the printer and engraver have slighted, and has not put a patch of work on the job. He is about to mark out an overlay when along comes the composing-room to either make a correction, or make up the form again, and the pressman bites his fingers while time flies."

"What was the boss kickin' about this mornin'?" says Jimmy, the feeder.

"He wasn't kickin'. You see, every once in a while the old man gets up feelin' yeller, because why — he spends the night goin' over the time-slips and sees where his best printer puts in twelve hours settin' a job that a blind man ought to pick out of a barrel of pi in six, and he eases his mind by blowin' off to me. This mornin' he shows me where he loses a million dollars this month. He gets more for his work than any joint in town and still he's all to the bad. It's a funny thing about the printin' business; we have a job that we took to do once a month for \$125. We try every old way to make a profit come out of it at that price and feel that we ought to do so, because three other shops are crazy to get the job at \$80. We send a sample to the figure guy on the trade paper and he sends a lot of dope about insurance and office expense and deterioration (whatever that is) and shows how we ought to get at least \$200 for the job to come out even. No wonder the old man is nutty. He works till he's black in the face, does as much as any three men in the shop and, after a while, when he's all worked out his shop's wore out too, and he sits in the wreck and rubbers advertisements of new machinery, which, if he had the money and energy to buy and start over again, might make the fortune he has had in his eye for these many moons. There's no use talkin'; the mug that's got a good job at eight hours, and a salary of five or six plunks a day with nothin' to do but work has got a cinch."

"I don't want no printin'-office," says Jimmy. And then some one asked, just to see if Bill had anything more on his chest: "Who was the long guy that blowed in this morning?"

"That's a new inkman. It's fierce how many

mugs is sellin' ink now. That's four blowed in this week. Must be plenty money in the ink business. This guy don't make no hit with me, though. First thing he gives me the glad hand, like he's a long lost brother, tries seven different grips on me to see if by chance I'm a 'brother,' pokes a bum cigar at me and then eats up seven dollars' worth of my busy time showin' me how he has every other ink house skinned to a frazzle; and then he whispers that he will take care of me, that I won't lose anything, and what address can he send a private letter to, so's I'll get it and nobody else. That means that they'll slip me a twenty every once in a while 'for my business' and that I'll get mud for ink. There's a million shops filled up with bum ink in just that way.

"It ain't square for a pressman to take a rake-off on the ink he buys," pursued Bill, "and a

heavy you run it. It dries as quick as it hits the paper, but never dries on the press. His red is the reddest red that ever was, and if you are payin' a dollar for somethin' that suits you, he will sell it for six bits. He has dope to mix with thick ink to thin it and gum to mix with thin ink to thicken it, but the good ink like mother used to make, that is right all the time, is hard to get. Half-tone ink is always too heavy and tacky. Job inks are frequently too thin. They make cover ink like putty, so that nothin' short of an ink-grinder could work it. And then there's the ink that never dries, and the ink that hardens on the press in twenty minutes, and the gloss varnish that don't gloss, dryer that don't dry, and the half-ground, muddy ink."

"What kind of dope is that I see advertised where if you distribute it on the press at night you don't ever have to wash up?" asks Jimmy.

"That's just a shell game for young pressmen. It's a joke. You don't have to buy dope for that. Machine oil is as good as anything, but hear me, Jimmy: Whenever you go into a shop where they don't wash up every night you come perilously near a slop shop, where no good printin' is done. The only ink you can safely leave on over night is news ink, and that is a heap better for a wash-up once in a while.

"Printers are the easiest things under the sun," explained Bill, "and there's a million ways that they are gettin' stuck all the time. Those things come about this way: The ink guy is rubberin' through the stockyards, and goin' through the glue factory an' he says, 'What's that smells so bad?' and the stockyards mug he says: 'That's what's left after we make glue out of everything else that's left.' 'Well,' says the ink guy, 'you just hold that out for us. It smells like it ought to make a good ink-reducer, and if we can't use it for that we'll call it electroleum and sell it to take out electricity or something.'"

And then, when the session was breaking up at 1 o'clock, a printer remarked, "How could any typesticker have brains when the ink peddlers have it all?"

#### THE EMPLOYER WHO NAGS LOSES MONEY.

It is the testimony of married men that a wife with a fiery and uncertain temper is a far more agreeable life companion than a "nagger." The same sort of nagging that results in a good many shipwrecks on the matrimonial sea has run many a business upon the rocks. The employee doesn't live who wouldn't prefer a good blowing up now and then to constant faultfinding and scolding. We don't mind a good, dashing thunder-shower now and then, by way of variety, but two weeks of constant drizzle superinduces suicidal mania. More than this, such constant irritation stirs up all the dormant microbes of dissension that may be hanging around. A mole on the neck is a very simple thing, but it may result in a carbuncle if you worry it. If you don't like the looks of it, get a surgeon to cut it out; but don't keep scratching it.—*The Garment Buyer.*



"Printers are the easiest things under the sun, and there's a million ways that they are gettin' stuck all the time."

white man won't do it. If there's any discount, the boss, who pays the bills, should get it. It ain't so much the fault of the pressman. He seldom asks for anything but good ink, but some crooked ink guy, who can't sell goods any other way, slips the young man a piece of money when he ain't lookin' and, after a while, he ain't got no more conscience than a rabbit, and if he has any he eases it with the plausible pretext that 'everybody else does it' — which ain't so."

"Did the long guy offer you any money?" asked Jimmy.

"Sure," says Bill. "I got ten," and then, warming up to the subject of ink, he continued:

"They's things about ink that's as funny as the rest of the business, and probably the least understood. A lot of pressmen buy ink like it was prize-packages, and with as little sense. Sixty-cent black costs a dollar in one shop and forty cents in another.

"An inkman comes along and talks like a phonograph to the effect that his dope works fine as silk all the time. It won't offset no matter how

Written for THE INLAND PRINTER.

### THE RUBBER OFFSET PROCESS.

BY W. M. KELLY AND HENRY L. BULLEN.



XPERIMENTS during the past few years in printing from zinc or aluminum plates, through the medium of an "offset" rubber blanket, on all qualities of stock, at a high rate of speed, without dampening, have proven entirely successful.

The new method is known as the "rubber offset process." No less than eight concerns in America are now manufacturing offset presses, or "rotary lithographic presses," as they are described by some manufacturers. Foreign pressbuilders are also entering the field.

Lithographers look for a revived demand for their product, because the new method permits of the use of rotary presses, the speed of which is limited only by the capacity of hand or machine feeding. In their jubilation over this advance many lithographers believe that lithography will place typography at a disadvantage. This is an ancient hope; but hitherto types and stone (with the substitutes, zinc and aluminum) have occupied very distinct fields with little real rivalry since 1798 (when lithography was introduced), until the invention of etched relief plates, half-tones and three-color process plates gave lithography a serious setback, with a corresponding gain to letterpress printing. The question now propounds itself: Will the rubber-offset process enable lithography to regain what it lost and still further invade the typographic field? We will answer this query from the typographic point of view.

#### FOUNDATIONS OF LITHOGRAPHY.

From the beginning of their art, lithographers have been searching for a satisfactory substitute for the efficient yet unwieldy, rigid expensive stone. Lithographic stone has a strong affinity for grease (*ergo*, greasy inks), and when stone and ink are brought in contact they combine and form a third substance which chemists call oleomargarate of lime, a film practically without relief, insoluble in water or spirits and very durable even under considerable long-continued friction, and which can not be removed except by acids or by grinding. Lithographic stone is, secondly, very porous, receiving moisture freely and retaining it for a considerable time. The stone, therefore, has an affinity for both water and grease; but water and grease repel each other. The invention of lithography utilizes these facts by laying down on the stone the design in greasy inks, forming an insoluble film, and by applying water to all parts of the stone with a sponge or dampening roller. The greasy design repels the

water; the water on those parts of the stone not occupied by the design repels the greasy ink on the inking roller; so that on a surface practically flat the inking operation affects the design only. The paper is laid on the stone, pressure applied, and the ink design impressed on the paper. This is lithography. The inflexible nature of stone confined its use to flat-bed presses,\* necessarily slow in speed.

Zinc was the first substitute for stone, and was used as early as 1817. Its economical advantages in first cost, storage and hardiness were minimized by the tendency to corrode (in a process that kept it constantly damp) and by a lack of as much porosity as is found in stone, a lack which affects its printing qualities detrimentally. A method of overcoming oxidization of zinc plates has been recently discovered in connection with graining its surface, and zinc is used in increasing quantities. Aluminum is more porous than zinc and noncorrosive, hence it was found to be a better printing medium than zinc, although much more expensive. It is used, but in decreasing quantities, owing to improved methods of treating zinc plates.

Fifteen years ago so-called aluminum (or zinc) lithographic presses on the rotary principle were introduced, and their speed, equaling the fast typographic presses, made them desirable and salable, but not so much so as would have been the case if the quality of their product equaled the best work on stone.

#### RUBBER-OFFSET PROCESS.

Now comes rubber as an auxiliary to metal. Printing from rubber by offsetting dates back about forty years, on rough work and on tin. The greater part of the cheaper American flags are printed on "typographic" rotary perfecting presses, the impression taken from an engraved relief form on one side and on the other side by an offset from a cylinder covered with rubber. This flag press was designed in 1901 by the late Henry Barth and built by him in the machine shops of the American Type Founders Company at Cincinnati.

In lithography it developed that rubber gives a quality of printing equal to stone; that rough-surface papers can be lithographed from rubber (impossible on stone or zinc), and that the harsher papers can be printed dry, thus enabling the lithographer to use a range of papers hitherto unsuitable to his art. These are important advantages, sure to enlarge the field of the lithographer *but not to any revolutionary extent*. Compared with the state of the art before rubber was intro-

\* An American lithographic concern built and used rotary presses for which the lithographic stones were cut in segments of a circle, but this method did not find any followers.

duced as an auxiliary there is no gain in speed, size for size, over the rotary aluminum presses; and there is no gain in preliminary preparative operations, for these remain exactly as they were.

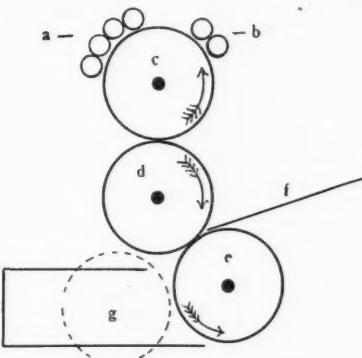
#### LITHOGRAPHY, DESCRIBED SIMPLY.

This is the procedure in lithography now *and before* rubber was used to print from: The design is engraved in intaglio in stone (or copper). A print from this engraving is taken on a hand press, on transfer paper. The print is re-transferred to stone or zinc. The stone or zinc is secured in the bed or on the cylinder to be printed from. These manipulations are not so simple as they read here. Good engravers command big wages. Engravings of letter-headings, for instance, not of intricate design, cost from \$7.50 for plain lettering to \$20 for plain lettering with picture of building. The engraving will be on a stone weighing twenty-five pounds, and costing \$1.25. Transferrers are well paid. Transferring involves "patching," in which scissors, dividers, tweezers, straight-edges, parallel squares, T squares, a frame with glass, etc., are used, for the transfer points must be laid straight and in line, and much patient skill is required, all increased if register is demanded. When the transfer is on the stone or zinc, the following work is required: A draftsman repairs any broken lines in the design; the stone receives a coating of gum; the design is charged with printing-ink by rubbing up and rolling in; the stone receives an "etch" with acid; the stone is cleaned up with Scotch stone or steel scraper; the design is again rolled up so that every line receives a full charge of ink; the stone is dried and dusted with powdered resin or asphaltum; the stone is again etched, using a stronger solution; the solution is washed off and a coating of gum put on and allowed to dry; the gum is washed off, the design washed out with turpentine, rolled up again; re-gummed. The stone is now ready to go to press. The same manipulations are necessary on zinc plates, but less rolling up is necessary. The design requires constant attention, as defects are apt to develop while printing. So far the typographer has the advantage, but when several of the same design are printed on one sheet, the lithographer may lay them down on the stone at less expense, as a rule, than cost of making electro-types of type-forms.

#### RUBBER-OFFSET PRESSES.

There is no patent covering these presses in their main construction, and they resemble each other closely. The diagram herewith explains the simple mechanism. The smallest of these presses now made is 19 by 19 inches and the largest 34 by 58 inches. The design on zinc is on the plate

cylinder, which takes ink from the inking apparatus and makes an impression of the design on the rubber blanket on the offset cylinder. The paper is fed in the usual way to the tympan cylinder, against which the offset cylinder revolves, transferring the impression from the rubber to the paper. From the tympan cylinder the sheet is taken by a rotary or drop delivery. The three cylinders must have perfect contact, hence it has been found necessary to grind each set in their bearings on the press to obtain the necessary fine surface accuracy. This is the chief difficulty in manufacturing these presses. An elaborate system of ink distribution by many leather-covered



a—Ink Rollers  
b—Water Rollers  
c—Plate Cylinder  
d—Rubber Offset Cylinder  
e—Impression Cylinder  
f—Feed Board  
g—Delivery (rotary or drop)

DIAGRAM OF MECHANISM OF RUBBER OFFSET PRESS.

rollers is necessary for good results. The fact that almost the entire circumference of the offset cylinder is printing surface limits the space between sheets in feeding and has presented some difficult mechanical problems for makers of automatic feeders. It is easier to make-ready on these presses than on a flat bed, but no easier than on the aluminum lithographic presses. The rubber must be uniform in thickness and texture and have equal contact at all printing points with the plate cylinder. If it is low anywhere it may be underlaid. The rubber is subject to damage by the paper buckling between the cylinder, and then it must be replaced. If it picks up any ink outside the design or any other dirt it is easily washed off. After printing, the rubber is easily cleaned and ready for use on another design. The more satisfactory rubber blankets are imported and cost \$4 per square yard. The most satisfactory zinc plates are those made by a secret process controlled by the Parker Process Company, which eliminates oxidization of the zinc in any climate or condition of humidity.

To repeat: The rubber offset lithographic process *does not eliminate any procedure in pre-*

*paring to print. It adds another item of expense between the zinc plate and the paper—the rubber. It increases the output over flat-bed lithographic presses, but not over fast typographic presses, which it equals in output. Nothing in lithography has been done on rubber that has not always been done on stone or zinc.*

Salesmen have dilated on the possibilities of reproducing type-forms on these presses, *but transfers from type are as old as lithography and never satisfactory.* Such type transfers are at their best when reduced in size by photography. A photograph of anything on zinc, copper or stone must be inferior to the original if the reproduction is of the same size or larger than the original. This applies alike in process-relief engraving and photolithography. By photolithography any line drawing or print can be transferred to stone or zinc or to transfer paper to be transferred to stone or zinc, the latter being the better method; but transfers from photographs to stone or zinc are always unsatisfactory, and typography still holds an invincible ally in process-relief engraving of all kinds.

The fact that the circular of the leading manufacturer of rubber-offset presses is entirely typographic, although the manufacturer operates several offset presses, is fair evidence that the typographer has no cause for alarm on account of this improvement in a kindred art. The rapidly expanding demand for printing will afford ample fields for the satisfactory growth of both lithography and typography.

#### HISTORICAL.

It is a curious fact that, as applied to lithography, both the rubber offset and the method of treating the zinc plates (which is of great importance) were accidental discoveries. About six years ago Ira W. Rubel, at one time in business in Chicago and later Montclair, New Jersey, in printing on an aluminum rotary lithographic press accidentally missed a sheet, permitting the impression to be taken on the impression cylinder, which was covered with rubber. When the next sheet went through he noticed that the set off on the *back* of the sheet gave a cleaner impression than he was getting direct from the aluminum. This set him to thinking and experimenting. His ideas were taken up by others and successfully developed. As neither the machine nor the rubber offset were patentable, Rubel did not realize much (if any) financial reward. He died in England in 1908. At the time Rubel was experimenting with offsets Edwin A. Parker discovered a process of treating zinc plates to prevent corrosion and improve their printing quality. Lithography from zinc plates had, as before stated, never been generally satisfactory, although occasional excellent results were

obtained; hence the use of aluminum. Parker, a practical lithographer, who learned the trade in Kansas City, and is well known in lithography both here and in Europe, discovered quite accidentally how to treat zinc to overcome its chief defects as used in lithography. A company was formed to manufacture these plates, but the secret is solely Parker's. This secret is held in escrow by a safe-deposit institution as a protection to the company in case of accident.

#### PROPER VENTILATION HEALTHFUL AND PROFITABLE.

The forty-fifth "talk" of the Department of Health, of Chicago, deals convincingly with the importance of air supply in work-places as follows:

"Air that is filled with dust particles is dangerous. In machine shops, metal-polishing rooms, typefoundries, brass works, etc., there is much dust made that is very injurious to those exposed and who inhale it into the lungs and air passages. Investigations made in eastern industrial institutions disclose some interesting facts, as showing the effects of a dust-laden atmosphere upon those compelled to work in poorly ventilated shops and where no protective devices are employed.

"Out of twenty-four establishments visited it was found that in those places where the air was filled with dust, the employees were pale and sickly in appearance and all complained of the irritating effects of the dust which they were compelled to breathe. In other places where the conditions were model as to light, ventilation and general sanitation, the employees were in good health and able to turn out more work per person than in the places where conditions were bad.

"This means that with no increased cost as to wages paid, the employer who spends money to provide sanitary conditions for his help is increasing his output. In other words, without adding to his pay-roll he is able to turn out more finished material than he would with the same number of employees working under bad conditions as to light, air and general cleanliness.

"Now, we have said this much to bring out the fact that it pays in dollars and cents to provide clean, light and well-ventilated work-places.

"Overcrowding is another crying evil in many work-places, for the reason that it always means that the employees will be compelled to breathe bad air, and this means loss of efficiency in work performed, loss of time through illness and enforced absence. So it is clear that overcrowding does not pay. In fact, nothing pays that tends to injure the health of the employees. And this is looking at the matter from purely the standpoint of economy.

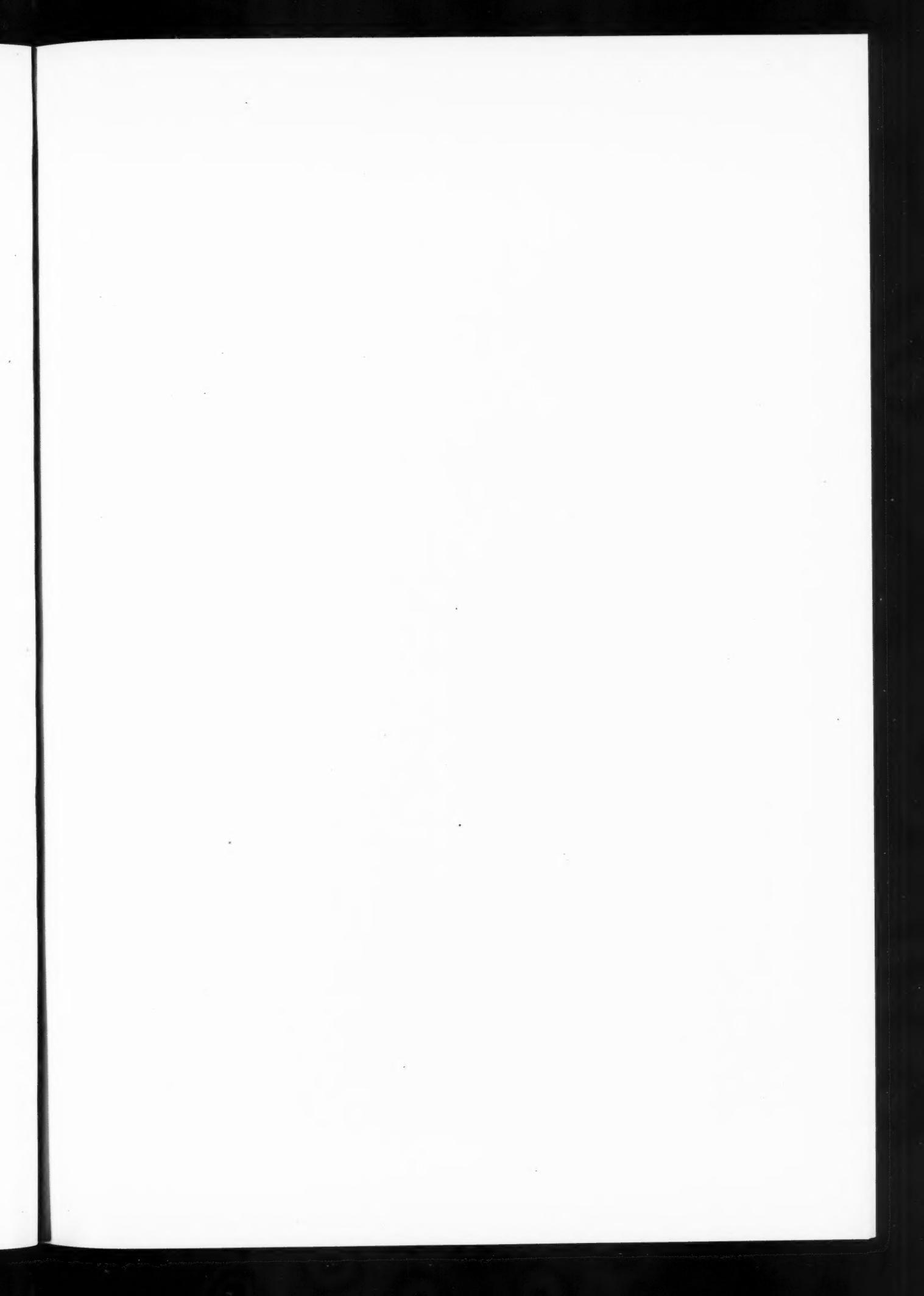
"No workman can do as much work nor as good in quality on foul air as he can when supplied with good air. If this is true, and it will not be questioned, what is the answer? The answer is this:

"See to it that your employees are provided with clean, well-ventilated work-rooms. See to it, too, that the rooms are not overcrowded. Also, if your business is one of the dust-producing trades, don't begrudge the money to adopt devices that will protect your employees and give them a better, cleaner atmosphere to work in.

"Health is wealth and time is money; and good sanitary surroundings for work-people mean more health for them and more money for both employers and employees."

#### CAN NOT BE SAID TOO OFTEN.

Don't cut prices to get the order.





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Chicago, Ill.

"FOR HE HAD SPOKEN LIGHTLY OF A WOMAN'S NAME"

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A. H. MCQUILKIN, EDITOR.

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**SUBSCRIPTION RATES.**

**One year, \$3.00; six months, \$1.50, payable always in advance.**  
**Sample copies, 30 cents; none free.**

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

**FOREIGN AGENTS.**

W. H. BEERS, 40 St. John street, London, E. C.  
JOHN HADDON & Co., Bouvierie House, Salisbury square, Fleet street, London, E. C., England.  
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.  
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.  
PENROSE & Co., 109 Farringdon Road, London, E. C., England.  
G. R. McCOW & Co., 31-32 Eagle street, Holborn, London, England.  
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.  
ALEX. COWAN & SONS, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.  
COWAN & Co., Wellington, New Zealand.  
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.  
G. HEDELER, Nürnbergerstrasse 18, Leipzic, Germany.  
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.  
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.  
A. OUDSHOORN, 179 rue de Paris, Charenton, France.  
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

**EDITORIAL NOTES.**

IF your business—be it large or be it small—does not return you a salary for superintendence, interest on investment, and a profit after all other expenses are paid, there is something wrong. You ought to take stock of your methods.

IN securing membership in the local chamber of commerce, the typographical union at Washington, D. C., emphasizes the fact that organized labor is becoming more and more a living element in every walk of life. Apparently routed at the polls and with adverse court decisions raining down on it, this force steadily presses itself on the public view by such actions as this.

IT will be much better for all concerned when we have learned to think twice before condemning a competitor who has succeeded in getting a desired contract. If he has made a mistake he may have been cajoled into doing so by sharp practice on the part of a customer. In such an event, the competitor is not without blame, for he should know his business better than any other person. The effete commercial methods obtaining in the trade must also shoulder their share of the responsibility. While huckstering jobs from place to place not only prevails, but is encouraged, the seller will be harassed by and subject to the wiles of the buyer, which means that the last-mentioned will determine the price. Education as to costs and the moral courage not to do work at a loss will cure this evil and put the trade on a sound business basis.

NO ONE would think of discouraging the young man who is ambitious to branch out for himself, much less fail to wish him success. We are beginning to learn thoroughly that every failure leaves a scar on the trade. It is usually the result of too low prices, which have educated not a few patrons to form fallacious notions as to the value of the product. This feeling lingers, and the customers, naturally resenting what they regard as an attempt to "gouge" them, persist in the search for as low prices elsewhere. If they fail in securing them, they are at least dissatisfied and look on the fraternity as permeated with dishonesty. Necessarily, the one who fails suffers most, and in ninety-nine cases out of a hundred, it is the result of ignorance rather than want of native ability. The secret of these failures is lack of business knowledge; the mechanic or artisan not being acquainted with the principles of merchandizing runs amuck; sometimes he pulls through, not infrequently he fails; but always in the learning years he is unwittingly lowering the tone of the

trade. Thus it comes that all should be willing to assist in showing the beginner how to avoid the rocks of business incompetence and aid him in winning success through the practice of honorable methods that do not degrade the industry.

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OUR good friends, the advertisers, trespass on our space in this issue to such an extent that we have been compelled to add thirty-two pages to the usual number. This is very pleasing to us, and while some readers would fain complain about the inconvenience occasioned by a large volume of advertising, they should not forget it is worthy of careful perusal. THE INLAND PRINTER is the open market for all that is good and fresh in the trade, and to keep abreast of the times — to know what is doing, or is in contemplation — the wide-awake craftsman must see what the inventive and enterprising are offering. Though there may be differences in degree, according to circumstances, the advertisements are valuable to the careful or farsighted reader as well as profitable to the publication.

BECAUSE there are two deadlocks in attempts to arbitrate under the publishers' agreement, some are crying failure. These disputes will be settled ultimately — all know that. Meantime, there has been no wastage on account of strikes or irritation by long-drawn out and irritating conferences, which is a decided improvement on older methods. To our mind this proves that the agreement is a success, notwithstanding the clamor of those who are impatient to make a display of force, and "get something." That they would, there is no doubt, but it might not be the "something" they expect. There is room for reason and intelligence in conference and arbitration, but force in industrialism obscures those qualities, and so it is not a desirable factor. Far from thinking the publishers' method a failure, we regard it as a great success, and believe society owes a debt to the men who have had the arduous task of working out the details.

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AND now the schoolma'am is telling the printer just how he should do his work — at least so far as schoolbooks are concerned. As given in some detail last month, the woman principals of New York have made a diligent and apparently exhaustive study of the causes of increasing eye troubles among children. The practice of having illustrations in the center of the page is condemned, as are lines shorter than two and one-half inches or longer than three inches. Half-tones fell under the ban, outline work being said to be preferable, while by the use of clearer type it would be possible to reduce the percentage of nearsightedness.

Possibly printers might object to some of the recommendations as violative of the canons of typographical art, but if it be proven that the most pleasing arrangement is injurious to the eyesight of the young, the printer's ideas will give way to those of the educator. There is no need to be dejected at such invasions of our domain, for the one sure result of knowledge as to the effect of printed matter on the eye is to increase the demand for good printing.

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THE newspapers are continuing their campaign against billboards, the distribution of circulars, and so on. An effort to have restrictive legislation adopted by the city council of Chicago was frustrated recently by the Ben Franklin Club. It issued a letter stating that many small businesses depended upon circulars and dodgers distributed from door to door. This laid bare the injustice of the proposed ordinance so forcibly that the movement died a-borning. Some unesthetic features attach to billboards, it is true, but they can easily be eliminated, and it is unjust and unfair to make these obnoxious circumstances an excuse for their abolition. It looks as though some of our publisher friends had lost their balance on this subject. Dwelling on the value of newspaper advertising, they have no sense of proportion and are blind to the effectiveness of any other kind of publicity. One of them recently exposed this habit of mind in a striking manner. In a circular issued to his patrons soliciting business he took occasion to belittle circularizing as a method of reaching prospects, all unconscious of the rich humor his actions and his argument displayed. The commercial printer has no reason to be ashamed of the effectiveness with which he can use printers' ink, and should be alert to follow the example of Chicago's Ben Franklin Club by vigorously opposing all attempts to curtail his opportunities in this line.

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A COMMITTEE of the board of supervisors of Orange county, New York, gave an apt and thought-begetting illustration of how cheaply the fraternity is held. It appears that the board "allows certain prices" for printing. However, work to the amount of \$12,428.93 was under consideration, but "the sum allowed was \$5,395.08 — a cut of \$7,033.85." The publisher of the Middletown *Argus* was in the chamber and waxed wroth. He declared the original bills to be fair ones, and held that in some instances the price placed on jobwork was less than the cost of white paper. Two deductions are possible from this set of facts, and there is no craft glory in either. One is that the customer has the right to name the price for printing, a view not unknown in commer-

cial circles, and by grace of various subterfuges it is put into effect. The other deduction is that the printers are dishonest. Yet we venture that those of Orange county are not more affluent than the majority of their fellows elsewhere. Strangely enough, the spokesman of the "slashing" committee is a journeyman printer and president of one of the typographical unions in Orange county. He seems to have taken the view that as supervisor it was his business to look after the interest of the taxpayers. We can understand that attitude, but having work done at profitless—which means ruinous—rates does not subserve the best interests of the people. The printer-supervisor must take a one-eyed view of his public duties. If the cut in prices was justifiable—that is, there is reasonable profit at the reduced rates—then evidently some person should be charged with extortion, which is not at all likely. Demoralizing trade customs are at the bottom responsible for this affair, for they have led buyers of printing and the general public to believe that a little nerve and persistence are all that are necessary to "get printing done at your own price." The printers who are hit by such actions as this of the supervisors doubtless daily cut prices away below the safety line for no other purpose than to get jobs from the "other fellow." That is neither right nor businesslike; it is an evil, and the sort of evil that breeds its kind.

IN many establishments there seems to be an unwritten law that men shall not take counsel with each other when one of them is confronted with a problem that is new to him, or which he is incapable of working out quickly and effectively. It is admitted that gossip should not be encouraged, and there is a pride in the worker that prevents him from seeking advice from another. These two factors—one fostered by the management, the other residing in the employees—militate against members of a force working together as they should. The establishment would benefit greatly if there were interchanges of opinions between the men as to the best method of doing this or that, especially so if it were the custom for a man who knew to tell one not so proficient the best way, and not have him losing time experimenting and undoing work which a timely word would have saved him from doing. The lawyer or physician of highest degree is not averse to counseling with others of his profession when there is a difficult knot to untangle. Then, why should it be below the dignity of an artisan or mechanic to seek advice from his confrères? A man may be very competent and not know everything in connection with his trade, let alone be capable of doing everything in the most expedi-

tious manner. The pride that keeps him from asking questions or advice is a false pride, and the perpetuation of it does more harm than good. The weakness of this attitude is shown in the experience of a compositor who, in his younger days, would not for the world allow any one to see him looking at a book on imposition, even though he were called on to impose a form he had never heard of previously. In time he won the reputation of being an expert on imposition, and, conscious of his superiority, he hesitated no longer to consult a book when he was not sure of his layout. The jibes and jeers of his shopmates tended to prevent him doing what was clearly the sensible thing to do, and the fact that "consulting the book" was looked on as an evidence of inefficiency had also great weight in inducing him to pursue the course he did. His supremacy acknowledged, he had the courage to do right. While in these days of close figuring gossiping has to be eliminated, the cure is as harmful as the disease if it prevents or even discourages necessary consultations on the technic of the trade. A certain degree of team work is as possible in job-offices as it is in newspaper composing-rooms.

THE proposal of a world-famous shipbuilding firm in Great Britain to turn over its plant to employees has brought the question of profit-sharing to the fore again. Some see in this a solution of the labor problem. We have no panacea for economic ills, but we "hae oor doots" about this method being a solvent. In some industries enjoying practically monopoly privileges and having consequent profits, this might bring peace and temporary satisfaction. These enterprises are so firmly entrenched, however, that they are not under necessity of resorting to such methods; they are powerful enough to compel outward compliance with their wishes by employees and the public. When it comes to competitive industries such as those of the graphic arts, would the distribution of all the profits make any appreciable increase in the earnings of the workers? Indeed, when the losses of the unsuccessful are subtracted from the profits of the successful, it is doubtful if the industrial army would benefit at all. We know that in such callings the profits of the most successful are near the danger line, for every increase in the cost of production must be charged against the consumer, notwithstanding the fierce competition for mere work. The necessarily intense selfishness of the unions has taught many workers to look on their employers as their natural enemies. This is false reasoning. If they received all the employers' profits it is doubtful if their status would be materially improved. The reason they do not receive more of the wealth produced is that

so much effort is wasted, and all producers—employer and employee—have to pay tribute to nonproducers who do no actual work or are engaged in employments made necessary by our crude industrial methods. Constantly men are devoting their energies to, say, making goods for which there is no demand, which results in loss that has to be paid for in some way out of profitable productions. There is also the waste of natural resources to be taken into consideration. In a thousand ways the waste evil claims its tribute from the producers. In this, and not in the profits of his immediate employer, is found the chief cause of discontent among the mass of workers in well-organized trades. An eastern economist has said that if all the wasteful elements in life were abandoned street laborers would probably be able to receive a rate of wages as high as that now enjoyed by the best-paid mechanics and artisans. If this is anywhere near a true conception of the situation, the labor movement must take a broader view of the industrial field and seek to reform the system rather than hope to win better conditions by absorbing part of the profits, for in many industries—when a balance is struck between losses and gains—there are none to absorb, and where there are their dissipation among the workers would bring them no great joy.

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ORGANIZATION continues to be the chief question of interest among employing printers. In this issue are given accounts from the Atlantic and Pacific coasts of meetings that augur well for the future of the trade. They take broader ground in San Francisco than they do in New York. If anything, conditions are more deplorable at the Golden Gate than they are in our commercial metropolis, which may explain western progressiveness in this instance. Those interested had tried many of the narrower plans and were ripe for something on a broader plane. Fortunately, they are not hampered, as are the New Yorkers, by other organizations, jealous of their traditions and watchful of their future. The eastern venture is practically confined to an effort to bolster prices; that and nothing more. Like the organized movement in Chicago, the most successful yet launched, all reference to labor and cognate subjects is tabooed. In San Francisco, however, the labor element is part and parcel of the compact. It is invited to and will lend a hand in cleaning the Augean stables of an industry beset with evils. Of itself, that seems to be the part of wisdom, for when trade conditions are being discussed, in a very short time the unions are shown to be factors. Usually they are accused of being indifferent to the welfare of employers. On the surface, this is true; but seldom have they been asked in a proper

and straightforward manner to do their share in giving effect to a well-considered and feasible reform plan. It would be presumptuous on their part to suggest a method of reform—that must come from the employers. On the Pacific coast we find officers of unions attending employers' meetings, asking what they can do, and making suggestions. Mr. Tracy, one of the representatives of the typographical union at the San Francisco gathering, seems to think there is much that can be done. To his mind, the trouble with the trade is that it follows antique merchandizing principles. It still adheres to methods of the era when, if a retailer offered a hat for \$5, the customer professed \$4.50 and got the hat. As he said, no one thinks of doing that sort of thing nowadays, unless he is purchasing printing, when he generally attains the same end, sometimes by working the bald offer, as was the old-time custom, and on other occasions by quoting a real or imaginary bid by a competitor. The caliber of the gentlemen behind the New York movement precludes any one saying that it is not on the best possible basis when purpose and the existing situation are taken into consideration, but the San Francisco plan gives promise of better and more enduring results. It is to be regretted commercial printers will not look the labor issue in the face and resolve to make the best of it. There are many, many ways in which the unions could be of great assistance to them, and on proper presentation they would gladly render it. Before the trade is put on the basis desired by the far-sighted men who are preaching organization to employers, the wage-earners will have to be considered and consulted. Why not prepare to do the obviously inevitable thing now? There is so much misunderstanding to be corrected and so much prejudice to be combated that there is no time to be wasted.

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HERMAN RIDDER, president of the American Newspaper Publishers' Association—than whom there is no better or more patient employer—complains that the unions would not listen to suggestions for decreases in wages when the newspapers were compelled to retrench. We suppose the reason for this was that the cost of living had not declined materially. One of the peculiarities of this panic period has been the general tendency to maintain wages. Several causes led to this. In many industries it is generally conceded that a reduction in wages does not and can not have any appreciable effect on the volume or quality of work done, so there is no large advantage to be gained by employers in lowering the income of the worker. Mr. Gompers enunciated the doctrine some time ago that wage reductions tended to intensify rather than relieve depressed conditions, and, therefore,

it was a public as well as a private duty for the unions to resist all such movements, even though many organizations might succumb in the struggle. We were among the great number who regarded this reasoning as fallacious and the advice as vicious. But it seems to have made headway with the public—and sentiment counts for much in such matters—while Mr. Gompers succeeded in inducing his followers to adopt his policy. Speaking through the Federation of Labor, the unions said that, as the workers were not responsible for the panic and would necessarily have to suffer through unavoidable nonemployment, their wage scales should of right remain intact. The unions are much stronger than they were during any previous industrial depression, and, so far as an outsider can determine, they are maintaining their position much better than they have during other experiences. So, we may safely conclude that "labor" has had a direct influence

## THE INLAND PRINTER COVER.

With its records reaching far into the past—so far, indeed, that the earliest ones are entirely lost—cutting on wood for printing must be considered as the oldest expression of the graphic arts. It was not, however, until the arrival of the sixteenth century, with its galaxy of master craftsmen, headed by Dürer, Holbein and others, that the early wood engraving played its most important part. From the close of the sixteenth century until the latter part of the eighteenth century, the art of wood engraving declined and the copperplates were in the ascendancy. Following this decline a revival of the woodcuts took place, the leader in this revival being Thomas Bewick, commonly called the "father" of modern wood engraving. While prior to this time wood-cutting had been done on pearwood with knives and gouges, Bewick introduced the gravers which have been in use to the present time, and used boxwood instead

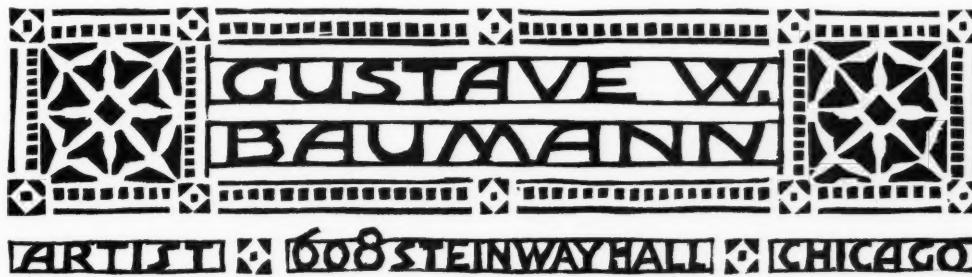


FIG. 1.

on the situation and in the public mind. It was a surprise to us to hear that newspaper publishers were disposed to seek reductions; such a desire has not been general among commercial printers whose dreams of prosperity rarely approach what is an actuality with publishers. Mr. Macintyre, secretary of the United Typothetæ, in making a report of a six-weeks' trip through the Middle West, notes that there is no disposition to question wages on the part of employers contemplating a reduction of hours, which is really equivalent to an increase of pay. To use Mr. Macintyre's phrasing: "Not a single instance has come to the knowledge of the secretary of a suggestion on the part of employers anywhere to reduce wages even if they reduce hours." Whatever the cause—greater powers of resistance on the part of employees or more enlightenment on the subject—we are slowly revising our ideas on the efficacy of wage reductions. It is probable that the publishers who sought decreases would have made more effort to secure them, were it not for a consciousness that their patrons would seriously question their good effect on the public weal.

of the pearwood. With the marvelous recent development of process engraving, however, the woodcut has become, to a great extent, a thing of the past. While this is, in a measure, to be regretted, still the commercial facilities involved in the reproduction of drawings by means of the zinc etchings can not be denied.

Although it is unlikely that wood engraving, in the manner practiced by Henry Wolf, Timothy Cole and other latter-day masters, will be again in common use, the cutting of wood blocks as it was done in the sixteenth century finds not a few exponents among artists and designers. One of the foremost enthusiasts in this line is Mr. Gustave W. Baumann, who is designing a series of six covers for 'THE INLAND PRINTER', the first of which appears on this issue. Each of the six will contain the portrait of a pioneer printer, each of a different country. The present is a likeness of Johann Gutenberg, a fitting subject for the commencement of the series, because he is commonly credited with being the first to print from movable types.

The exact date of Gutenberg's birth is not

known, but it is believed that he was born at Mayence, about the year 1399. Of his early life, according to the best authorities, but little is known. He is usually represented as having been an engraver on wood or a printer from blocks. Between the years of 1420 and 1444, approximately, he lived at Strasburg, where, in connection with some partners, he made many experiments, and in all probability printed some books. His means becoming exhausted, he returned to Mayence, where he procured financial assistance from John Fust and produced several works, chief among them being a Latin Bible. The few copies of this work now in existence are known as Mazarin Bibles, from the fact that, after being

convenient and effects a saving in time. If the design is very simple it may be drawn directly on the wood, in reverse, and cut. The initials and decoration shown in Fig. 2 were done in that manner. If, however, the design is more complicated the beginner will find it productive of better and surer results to draw the design with drawing ink on any kind of transparent paper, paste the paper on the block, face down, with library paste, and cut away the undesired portions of the block. After this has been done, a good rubbing with pumice stone will give the desired smoothness. Linoleum or patent leather mounted on a block will also be found an excellent medium.

Mr. Baumann, although of German birth, has

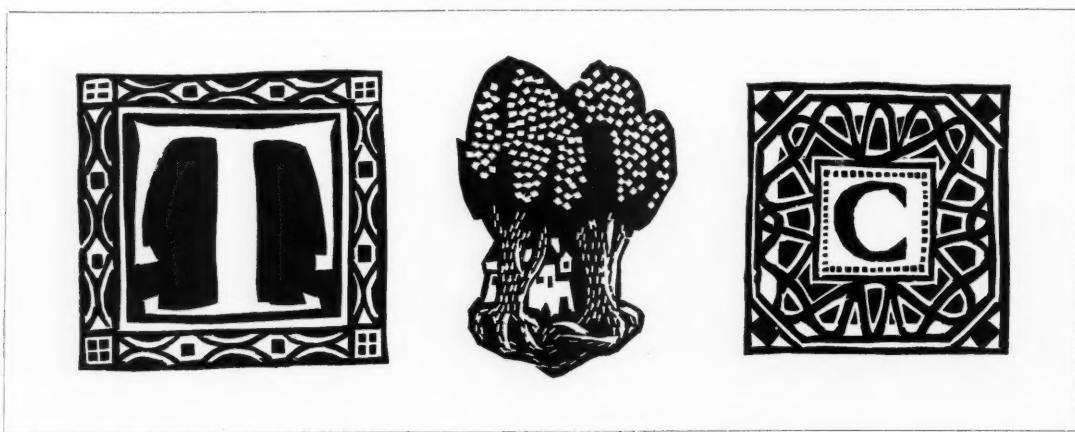


FIG. 2.

lost to the world for centuries, a copy was discovered in the library of Cardinal Mazarin in Paris. Fust later foreclosed the mortgage which he held on Gutenberg's property, and the entire plant and work passed into his hands. Gutenberg established a new press, which he conducted until 1465, when he accepted the salaried post of courtier at the court of Archbishop Adolphus. He died in February, 1468.

The process employed in making the blocks for this cover is very simple and presents a field for the ambitious job compositor, to whose store of initial letters and decorative material not a little may be easily added. To the large numbers of printers who have studied, and are now studying, hand-lettering, the cutting of blocks of this character will be comparatively easy.

A piece of close-grained wood, for instance, cherry (the latter not being absolutely necessary, however, as the letter-head design shown in Fig. 1 was cut on a piece of whitewood having a long grain) and a sharp knife are all the utilities needed. The knife may be a pocket-knife or it may be in the nature of an overlay knife. For lifting out the larger spaces a gouge is sometimes

spent most of his life in Chicago, where he has been in the employment of various engraving houses. In 1904 he went abroad and studied in Munich under Professor Dasio.

#### IT PAYS.

When the dimpled baby's hungry, what does the baby do?  
It doesn't lie serenely and merely sweetly coo;  
The hungry baby bellows with all its little might  
Till some one gives it something to curb its appetite.  
The infant with the bottle which stills its fretful cries  
A lesson plainly teaches: It pays to advertise.

The lamb lost on the hillside when darkness closes round  
Stands not in silence trembling and waiting to be found;  
Its plaintive bleating echoes across the vales and meads  
Until the shepherd hears it, and, hearing, kindly heeds,  
And when its fears are ended, as on his breast it lies,  
The lamb has made this patent: It pays to advertise.

The fair and gentle maiden who loves the bashful boy  
Assumes when in his presence a manner that is coy;  
She blushes and she trembles till he perceives at last,  
And clasps her closely to him and gladly holds her fast,  
And as he bends to kiss her and as she serenely sighs,  
This fact is demonstrated: It pays to advertise.

— *Chicago Record-Herald*.

#### CONSCIENTIOUS.

Farmer — "See here, boy, what yer doin' up that tree?"

Boy — "One of your pears fell off the tree an' I'm trying to put it back." — *Brooklyn Eagle*.

Written for THE INLAND PRINTER.

### PRIMITIVE PAPERMAKING IN NEW YORK STATE.

BY E. J. HATHAWAY.

**S**CONDITIONS in New York State present many curious contrasts. It is the wealthiest State in the Union. It embraces the most advanced phases of civilization, the most active business enterprise. It stands for everything that is progressive in commercial activity, in educational facilities, in the means of enlightenment and culture. On the other hand, it has within its borders some of the most provincial

put might be increased and the quality perfected. Papermakers are no longer mechanics who have made themselves handy about the place and picked up their trade at random; but, for the most part, they are experts of wide experience, combining mechanical skill with a training in chemistry, physics and other branches of practical science.

The great mills of the International Paper Company, at Niagara Falls, form a splendid illustration of modern methods in the manufacture of paper, and the Eagle Paper Mills at Dansville, New York, less than one hundred miles distant, furnish the corresponding contrast. The former,



EAGLE PAPER MILLS, DANSVILLE, NEW YORK.

and unprogressive of communities. It has poverty, distress, ignorance and vice almost without parallel in the Western World. It contains many of the noblest buildings in America, and some of the most insignificant. It has the finest of factories and the meanest of sweatshops. It has in daily use the most advanced machinery that inventive genius has devised for the rapid and economical manufacture of the necessities of mankind, and at the same time some of the most primitive.

Perhaps in no industry have the means of production made more rapid strides than in papermaking. Year by year methods have been altered to meet changing conditions. Machinery has been enlarged and improved, in order that the out-

housed in a modern factory building, operated by power generated from the mighty Niagara, electric lighted, equipped with many labor-saving devices and half a dozen splendid Fourdrinier machines of gigantic size, all manned by an army of trained operators; the latter, in a tumble-down shack of a building, operated by water from a trickling brook, lighted by oil lamps, equipped with machinery of the most antiquated description, and every portion of the work performed by one man.

The machinery and methods in use in the old mill at Dansville present an interesting object lesson. The first paper mill erected in western New York was established here in 1809, by

Nathaniel Rochester, and for upward of one hundred years it has been an important papermaking center. Although there are but two mills now in operation, there were, as far back as 1844, four large establishments, with an annual production of paper exceeding \$100,000. For many years most of the paper was manufactured from pulp made from straw, and Dansville had the first straw-pulp mill erected in the United States.

The old Knowlton Mill, as it is known in the neighborhood, or the Eagle Paper Mills, as it is rendered in the trade directory, was built by Andrew Porter in 1824, and the same machinery

virtues of fresh paint, are somewhat "down-at-heel," but they fit pleasantly into the landscape, and form what artists would call "a paintable bit." The machine on which the paper is made is said to have been built by a local wheelwright, and in its early days was no doubt looked upon as a splendid achievement, but, in comparison with modern papermaking machinery, it is a mere toy. The great Fourdrinier machines of to-day, extending to a hundred feet or more in length, and carrying a sheet from a hundred to a hundred and thirty-six inches in width, and running from three hundred to five hundred feet a minute, with their



PAPER MACHINE ERECTED IN 1824, AND STILL IN SERVICE.  
Eagle Paper Mills, Dansville, New York.

and plant, operating in the same building, are daily doing duty after eighty-four years of constant service. Mr. F. D. Knowlton, whose father took charge of the mill fifty-three years ago, and who was born on the premises, is the present owner, and in himself combines the positions of superintendent, chemist, engineer, machine tender, cutter, shipper, bookkeeper and business manager.

The mill, neighboring picturesquely with an old-fashioned grist mill, with which it shares the water-power, is located at Poag's Hole, a little to the west of Dansville, in the beautiful Genesee Valley. The old clapboarded buildings, owing to length of years and lack of familiarity with the

score of drying cylinders, their valves and cocks and fine adjustments, their wire blankets and calendering rolls and cutting disks, are veritable mountains by the side of this slender-limbed wooden affair of barely twenty feet in length and thirty-six inches in width.

But the mill is interesting, as much because of the methods employed as on account of its size. The entire plant is operated by water-power, its huge old wooden waterwheel creaking noisily under its ceaseless burden. The dam, from which the water is drawn, is one of those old-fashioned affairs which, owing to the scarcity of the supply, exposes shamelessly its structural features to the public gaze. A wooden flume, perched above the

ground on scantling supports, carries the water to the mill, a hundred yards distant, leaking copiously all the way. There are two heaters, each of a capacity of about two hundred and fifty pounds, located in the loft, and the pulp runs into a vat below, from which it is pumped up to the machine.

The machine is in every way singularly deficient in labor-saving devices. The pulp is carried on a blanket, instead of the Fourdrinier wire, which permits the water to percolate through. There are but four small heated cylinders, instead of the huge batteries of dryers seen on even the smallest of modern machines. There are neither suction boxes, calendering rolls nor cutting disks, and the water as it is pressed from the pulp is permitted to drip about the machine with heedless



OLD KNOWLTON PAPER MILL.

prodigality. The reel on which the paper is taken off is a rough, wooden, spindle affair, regulated in its action by iron weights on the end of a rope. A stop-gauge guillotine cutter takes it from the roll and the operator at his leisure cuts it to size, sheet by sheet. If it is required to cut the paper to a smaller size, it is folded and torn apart over a scythe blade attached to the wall. The mill is said to have a maximum capacity of two thousand pounds for twenty-four hours, but as it is operated throughout by one man, the output is probably considerably less than half a ton a day.

In days gone by, the Eagle Paper Mill was doubtless capable of turning out a very fair product, but in the struggle with stronger competition its operations have become limited to wrappings and manilas, which are sold chiefly to storekeepers in Dansville and neighboring towns.

#### BEOFOGGED BY THE "STYLE."

An amusing instance of typographical blundering occurred lately in a well-known newspaper. A paragraph read as follows: "Some time ago a flat in a not unfashionable quarter of the city was let unfurnished to 10 ants, who offered and paid a month's rent in advance." The explanation of this slip is almost as amusing as the misprint itself. It is a rigid rule of some printing-offices that, while numbers below ten are spelled in full, all numbers higher must be in figures, to save space. It is, therefore, really very difficult for a compositor to spell "tenants," though "ninepins" is child's play to him.—*London (Eng.) People's Friend.*

Written for THE INLAND PRINTER.

#### THE HISTORY OF PAPER.

NO. VI.—BY LILIAN I. HARRIS.

#### LINEN LEDGER PAPER.



**N** the November, 1908, number of THE INLAND PRINTER, pulp made from rags was described fully. It will, perhaps, make the treatment of the stock used for linen ledger paper more clear to the reader to give a brief description of the pulp as it is prepared previous to flowing out upon the web of the paper machine.

Bank note, bank folio, record, bond, book, ledger stock, and what is commonly termed "fine writing papers," are classed among the highest grades of paper and are made from a mixture of

## "RAGS"

HOW TO HANDLE TO GET CLEAN PAPER.

#### STORAGE CARE

1st. When bales are taken from car, they must be swept clean from all dirt.

2d. When taken to thrasher room, each bale must again be swept. Floors kept swept clean at all times.

#### THRASHING

3d. Before opening a bale see that it is clean on the outside.

4th. After thrashing out a bale, remove hoops and wrappings, and sweep floor clean before placing another bale in position.

5th. Thrash rags until "clean"—and "well opened" up.

6th. Get them "clean" any way—every time.

7th. Your surroundings must be kept clean—picked up—and accumulations removed from room each day.

8th. Each Saturday afternoon the room and its equipment must be cleaned from "roof down" to "floor."

9th. This work and the processes are all subject to the Rag Room Boss and his assistants, and he is instructed to have every detail executed and carried out.

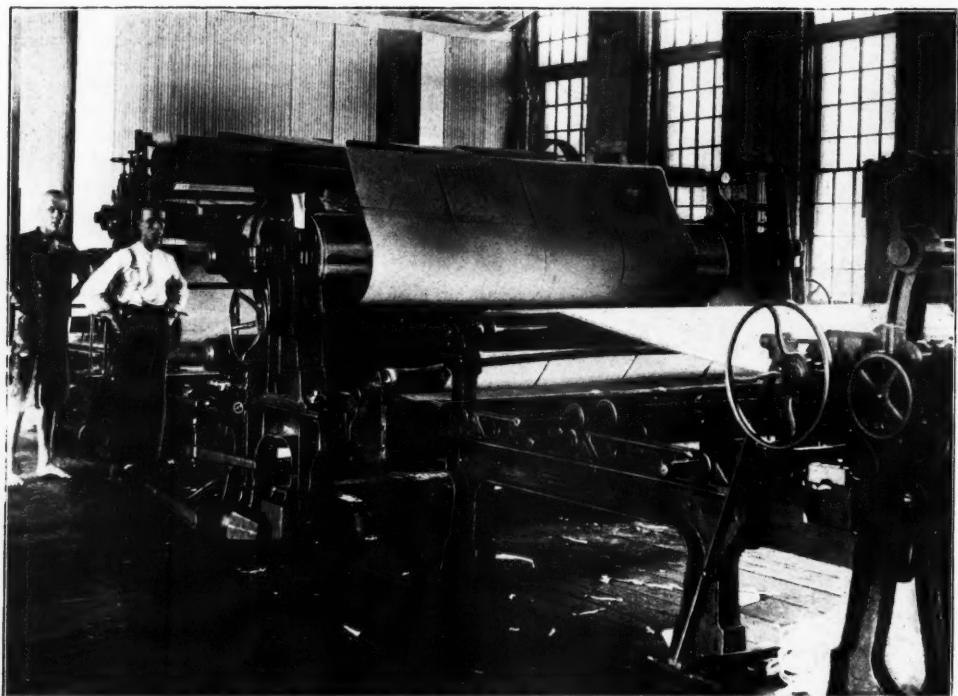
We only want honest, faithful men who will carry out orders as given them [day or night], and in their sphere aid the management to make clean, salable paper.

REPRODUCTION OF NOTICE POSTED IN A PROMINENT PAPER MILL.

new linen and new cotton rags, with wood fiber—the rags predominating. It has been found that the combination of a percentage of cotton rags mixed with the linen makes a better paper than either one used alone. Most of the rags are brought from overall, shirt, waist and corset factories, being the cuttings left from the manufacture of these garments, so the stock is perfectly clean. According to the last census the value of the rags consumed in our mills each year amounts to \$6,595,000, while the value of the wood used aggregated \$9,837,000. These figures indicate that rags are used chiefly in the manufacture of high-grade paper. The rags are imported from the



THE STUFF-CHEST AND REGULATING BOX.



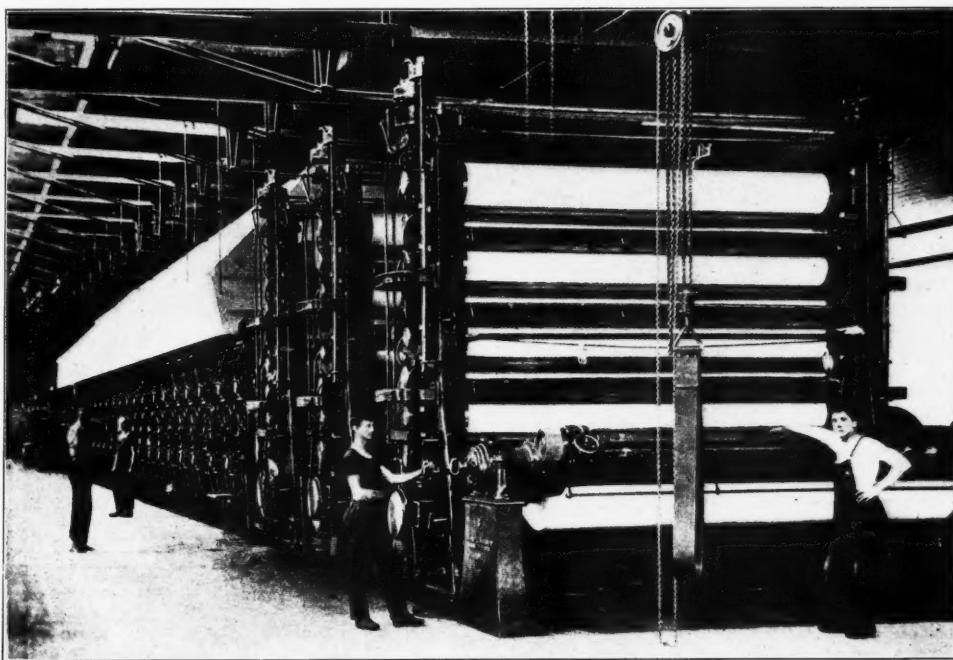
ONE END OF MACHINE SHOWING THE WEB PASSING THROUGH THE SIZE-TUB.

factories of Ireland, England, Belgium and France. The fumigating and preparation of the Italian rags are personally supervised by the United States consul at the port of shipment.

In the mills of this country making high-grade paper, neatness is the motto at every turn. There is no dust from the old and filthy rags. The girls in the sorting rooms are not compelled to tie up their heads, and one can walk through the mill hours at a time without the unpleasant dirty taste which lingers for days after visiting an establishment making a cheaper grade of paper. Some of the mills are as light and clean as any living-

bags. After the thrashing the rags are carefully sorted and resorted, and numbered according to the stock into which they are to be worked. All silk rags, if any have gotten into the bales, jute, and colored rags are removed, for they contain chemicals which weaken the fibers and the lasting quality of the paper. The rags are now ready for the cutter and are soon reduced to the small size desired, by means of the blades fastened to the edge of each table where the cutters work.

The rags are now carted to the huge iron boilers, where they are revolved ten or twelve hours in a hot solution of milk of lime, under thirty-five to



LARGEST PAPER MACHINE IN THE WORLD.

rooms; windows are on every side, well curtained, and the floors are spotless.

After the bales are opened the stock is thrashed, for though the rags are new they have accumulated some dust and lint at the factory where they were gathered from the floors in the cutting rooms, and prepared for shipment to the paper mills. The thrashing machine is a large closed cylinder containing a drum and made with V-shaped iron beaters, above which is attached an iron bar, while below is a curved screen. The drum makes one hundred and sixty revolutions per minute, and with the aid of the beaters, drives the dust down through the screen into the dust box; the good rags are separated from the refuse. The so-called waste or paper rags are again put into a thrasher and sold to the manufacturer of lower grades of paper. The waste from the second thrashing is disposed of to the makers of paper

fifty pounds pressure. The wet rags are dumped upon carts and shoved by barefoot boys and men to the washers, where each particle is thoroughly cleansed of any remaining traces of lime. For several hours this mass moves around in the low, open, oval vats, the impure water being drained off in a stream flowing constantly through a screen which catches any particles of the fiber; and at the other end clear cold water flows in. Cleanliness and purity in both the material used, and the manner of handling, are of paramount importance. Special attention is given in all mills making high-grade papers to the water used, and many factories sink their own wells to obtain water free from all impurities and also because so much water is used daily that the cost would be prohibitive if it were purchased from the ordinary sources of supply. A very weak solution of chlorid of lime is added at the last of the washing process, to bleach

the fiber. The pulp is now ready to enter the brick vaults, known as drainers. These are built of tile with porous floors and are usually about fifteen feet on all dimensions. The water left on the "half stock" when it enters the drainers goes through the floor leaving the pulp resembling a great drift of snow.

When the water has drained entirely off, the "half stuff" is taken to the beaters, which resemble the washers in construction but not in the result obtained. For twelve to eighteen hours the beaters revolve, separating and drawing out but not cutting the fiber, for the strength and length of the fiber is an important consideration in the making of linen ledger paper. The color to be given to the paper, also the resin which is desired in the interior of the fiber, and which is an aid in binding the fabric, is added in the beaters. If a bluish color is desired, ultramarine is usually added; if a tone of pink, cochineal is used. For the finer grades of paper the prepared pulp is passed through a refining engine, called after its inventor, the "Jordan engine." In this machine the pulp is ground between two conical steel grinders, which separate the fibers completely and reduce them to extreme fineness.

The "stuff-chest," which is a large wooden tank, resembling a gigantic ice-cream freezer, now receives the pulp as it passes from the beaters or refiners, through copper pipes. This is a large vat partly filled with water and so constructed that the fibers are kept in motion constantly and prepared to be pumped into the mixing or regulating box at the head of the paper machine. This liquid flows out upon sand tables, or little troughs, each covered with long-haired felt, so arranged that any dirt or sand in the fiber will be caught. After this, to make doubly certain of the purity of the pulp, it passes through screens, the mesh varying in length from one one-hundredths to one-fourth of an inch. The constant oscillation of the screens forces the liquid through and holds any lumps or undigested substance.

The pulp is now ready to flow upon the machine. As it goes out onto the wire cloth through a discharge pipe, the amount varies according to the width of the web. As one stands for the first time watching that milky substance flowing out upon the fine wire cloth and which is held on each side by a two-inch endless strip of rubber, and traveling with the wire, it seems almost beyond human comprehension that paper can ever appear at the farther end of the machine in the course of a few minutes. The fibers spread out upon the cloth, which moves with a constant, lateral, shaking motion of the machine, and as the water drains off the fibers are gradually shaken together and become interlaced and packed down. The water, which has been draining through into

the trough, called the "save all," beneath the wire cloth, contains fine fibers as well as coloring matter and resin, which are carried back to the pulp chest to be used again.

When the web of the paper has formed sufficiently to leave the wire cloth, a suction box, placed below to exhaust by means of a pump, removes all water. The pulp now runs onto a wire-covered roll, known as a "dandy roll," and it is at this point that all patterns, names, designs, or watermarks are inserted in the paper, leaving a transparent impression when it comes in contact with the paper. The pulp has now become sufficiently strong to travel alone and, after passing between two rolls of felt, this web of damp paper rolls onto another endless sheet of felt similar to the wire, and the wire returns to gather up a fresh supply from the screen boxes. The felt carries the paper on between two metal rolls, which squeeze out more water, pack the fibers closer together, and give a smoother finish to the upper surface. The paper now goes onto another piece of felt and returns to the second press rolls. The under surface has now been made smooth. At this point the paper has sufficient strength to travel entirely alone, as it can sustain its own weight without breaking. It passes from the press rolls on and around, over and under the hollow drying cylinders which are heated by steam to the temperature desired. These cylinders vary in width and number according to the machines employed.

For ordinary writing-papers and book-papers, or papers to be used for general printing purposes, when the work is not necessarily exacting and the expense an item, a vegetable sizing made from resinous matter is added to the pulp while it is in the beaters. It is so thoroughly mixed into the solution that the pulp fiber absorbs the sizing and the pores become filled.

The linen ledger stock is subjected to an additional and different process, and what is commonly called "tub-sizing." The paper, while still traveling on the machine, passes down through a "tub" or "vat" filled with a heated gelatin mixture, made from parts of hoofs, hides and horns of cattle, to which has been added the proper amount of alum. The paper now comes from the machine in sheets prepared for the drying process.

*(To be continued.)*

#### A STARTLING MOTTO.

A traveling salesman died very suddenly in Pittsburgh. His relatives telegraphed the undertaker to make a wreath; the ribbon should be extra wide, with the inscription "Rest in Peace" on both sides, and if there is room, "We Shall Meet in Heaven."

The undertaker was out of town, and his new assistant handled the job. It was a startling floral piece which turned up at the funeral. The ribbon was extra wide and bore the inscription, "Rest in Peace on Both Sides, and if there is Room We Shall Meet in Heaven."

Written for THE INLAND PRINTER.

**THE FOUNDER OF THE GREATEST NEWSPAPER SYNDICATE.**

BY S. H. HORGAN.

**H**E recent announcement of the death of Orlando Jay Smith recalls the powerful influence which he exerted on the newspaper press of our time. Not only was he instrumental in preventing the metropolitan dailies from crowding the provincial press out of existence, but he rendered substantial and practical aid in strengthening and increasing the position of the country publications.

It was in August, 1882, that Major Smith, with R. W. Nelson and the late George W. Cummings, organized the American Press Association. Their idea was to send from the large cities news in stereotype plates to the country dailies. With this as a basis they expected to supply stereotype plates of all other matter that such papers could use, thus giving the editor in a small city the opportunity to devote his whole attention to gathering local news.

Mr. Nelson, now president of the American Type Founders Company, had invented a stereotype plate and base on which the business of the association was founded, while Mr. Cummings, since dead, was legal adviser for the concern. They started business in Chicago with seven papers. To-day the papers which this press association supplies number thousands.

The writer was employed by Major Smith and his associates twenty-five years ago to introduce illustrations into their plate service, and from seven years of close association with Major Smith learned something of the motives and methods of this remarkable man. He possessed the temperament essential to the tremendous task which he accomplished, for he had courage, patience, taste, a broad mind, cool judgment, a faculty for seeing both sides of every question and foresight to steer clear of obstacles ahead.

On one occasion he said to me: "There are one thousand five hundred papers in this country. The first-class daily papers can be counted within one hundred. Our object is to supply the thousands and under no circumstances will we sell matter to the one hundred. Therefore, we should aim low, not above the readers' heads."

Though he purchased original matter in those days from Bill Nye, Rev. T. DeWitt Talmage, Don Piatt, John Boyle O'Reilly, Prentice Mulford, Louis Chandler Moulton, Ella Wheeler, John Clark Ridpath and a hundred such writers, who were then popular, none of them were allowed to supply copy that would give a reader brain fag. And herein was Major Smith's success. He was also syndicating to thousands of smaller papers matter

that few of the big papers alone could afford to buy.

The same principles I was permitted to carry out in the illustrations. The cleverest artists of those days were employed. Among them were C. G. Bush, Grant E. Hamilton, Louis Dalrymple, Charles Lederer, C. J. Taylor, who have since become famous as cartoonists; Fernando Miranda and James E. Kelly, noted sculptors; Valerian Gribayedoff and Alexander Zenope, the portrait artists; Clarence Grey Parker, an authority on horses; Ph. G. Cusachs, the most rapid draftsman in America; H. C. Coultaus, W. W. Denslow, E. J. Meeker, J. H. Knickerbocker, L. D. Arata, G. Verbeck and many others of the best illustrators of the period, numbering nearly one hundred, supplied the pictures. The result was that the cuts appearing in the American Press plate service set the style which was afterward followed by the metropolitan dailies. Major Smith foresaw that this liberality would pay eventually. His rule was that the best was none too good for the patrons of his service and it did not cost any more to engrave, stereotype and print good cuts than poor ones. It paid in the end.

Major Smith left a son, Cortlandt Smith, whom he has had specially trained, for some years, to take up the management of the association, and this great benefaction to the country press promises to be increased under his direction.

**WORK FOR THE NERVOUS.**

The popular doctrine for a long time has been that for nervous persons rest is a necessity. This doctrine has been embodied in the famous Weir Mitchell cure, says Rev. S. S. McComb, in *Harper's Bazar*. And, doubtless, for certain cases rest should be commended—as, for example, in certain acute exhaustive states of the nervous system, where there is a genuine or physical fatigue as distinguished from psychical fatigue. But modern students are more and more coming to realize that not absolute rest but modified rest—that is to say, rest and work combined—is the sovereign remedy for nervous disorders. The great majority of persons who suffer from neurasthenia complain of a sense of fatigue, and they naturally infer that what they need above all things is rest, or cessation from activity; but they forget that, in a vast majority of instances, the fatigue does not spring out of any real muscular weakness, but rather from physical or mental causes.

Work, again, is the enemy of insomnia. The sufferer from bad or broken sleep is liable to give up duties or to be slack in their performance, to abandon exercise and forget his usual hobbies, because of his anticipation of a night of distress. In the reality, he ought to prepare himself for sleep by congenial activity, in which his mind will be weaned away from the fear of not sleeping.

Once more, work is an enemy to the fears and impulsions, to the strange sense of unreality and other morbid symptoms which accompany psychasthenia. Work restores to such a sufferer "the function of the real." It is only through contact with reality that man, whether normal or abnormal, can find abiding satisfaction.

## PRICE UP-KEEP MOVEMENT IN NEW YORK.

The much-talked-of mass-meeting of employing printers of New York was held at the Broadway Central Hotel on December 28. It was attended by about two hundred and fifty, representing two hundred establishments. Charles W. Smith, secretary of the local *Typhothæ*, called the gathering to order, and in doing so outlined the purposes of those promoting the meeting. He said all were agreed on two points: (1) That in comparison with the cost of production the selling price of printing is far too low, and (2) that an adequate remedy can only be secured through concerted action. In order to insure action on this important matter the promoters had decided to exclude the discussion of labor problems and to devote attention to the selling-price proposition.

Former Congressman Little having been chosen chairman and Mr. Smith secretary, William Green reviewed the situation. In his opinion the primal reason for the evils engulfing the craft was that printers do not know their costs, out of which naturally grows their inability to get a fixed or fair rate for their products. Mr. Green's remedy was the formation of a cost organization that would employ auditors to visit offices for the purpose of educating printers in establishing a "uniform and profitable selling price," and installing cost systems.

In endorsing Mr. Green's statement and proposition, Chairman Little directed attention to the fact that an employing printer must expend \$1,000 in equipment for every man employed. He maintained that in no other industry was there such a disproportionate investment of capital required.

There was a general discussion of Mr. Green's proposal, in which Henry Spaatz, Malvin Licher, Burr Wright, James O'Brien, H. Spence, Oswald Maune, Editor McCoy, of *The Printing Trade News*, and others spoke. Though favoring the formation of an organization on the lines suggested, Mr. Spaatz did not approve of the employment of auditors or estimators. Mr. O'Brien thought a campaign for keeping work in New York and having it done at fair prices should be instituted and favored the appointment of a committee to coöperate with the unions and other organizations for that purpose.

Charles Francis, president of the Printers' League, after declaring that he spoke for himself and not for the League, expressed gratification at seeing so many present. Heretofore the work of organization had been left to a faithful few. It had, however, reached the stage where a great many printers would go out of business unless something were done speedily in the line of concerted action to advance the selling price. The success of any effort would be dependent on printers having confidence in each other, and having the honor to maintain that confidence.

After much discussion this resolution by Edward Carroll was adopted: "That this meeting form itself into an employing printers' association of New York." This was followed by the adoption of a motion authorizing the committee which had signed the call to add sufficiently to its number to make a committee of fifteen to formulate rules and regulations for the guidance of the new organizations. This committee is to report within thirty days.

It being announced that an expense of \$100 attached to the preliminary meeting, a voluntary collection netted \$145.55. Secretary Smith was proffered a vote of thanks for performing the hitherto unheard-of feat of "getting two hundred New York employing printers in one room."

## THINK THIS OVER.

Everything well done is good advertising; and the better it is done the better advertising.

## ANOTHER VIEW OF THE MOVEMENT.

BY OLD NICK.



OME public-spirited printers of New York called a meeting of all such colleagues as deemed it timely to devise ways and means leading toward the improvement of their economic condition. More than two hundred and fifty responded and met on December 28, 1908, in the large hall of the Central Hotel. Owners of Linotypes, Monotypes and web presses, as well as kickers of Gordon half-mediums sat by the side of specialists and plantless printers. There they listened attentively to many doleful stories of how badly the customers of the trade treat each class of the disciples of Gutenberg. None was permitted to mention the working-men who squeeze the employers by taking from sixty to seventy per cent of the total income of every open as well as closed shop as their rightful dividend. This rule to waive the labor question is very good, as it is the apple of discord wherever printers meet when trying to improve their condition.

The wise men of printerdom grew warm and enthusiastic at the sight of the large assembly. The Hon. J. J. Little spoke warmly in favor of forming a new society of master printers, which should take care of the prices of printed matter, while the *Typhothæ* could do the growling and the League the smiling with the unions. The speaker hinted at the failure of the Board of Trade, and wisely suggested that the new association should somehow be clothed with power to enforce its decrees on prices. Perhaps a heavy bond deposited by the individual printers with the treasurer of the new society would be the thing to prevent them from crouching when the customers wield the eloquence of the other printers' estimate. Of course, the meeting duly applauded the speaker.

Then Mr. Francis, the esteemed head of the Printers' League, arose and said pointedly that the evident decline of the printing business stands in causal connection to the deplorable disintegration of the sense of honor of many of its followers. Underselling had destroyed the confidence of every printer in every other printer's honor and prudence. But enthusiastic meetings like the present might prove a tonic for the mental organism that produces much-needed moral qualities. Of course, the meeting applauded the speaker, and every member present promised to come again without any such exhortations as are customary in our diffident trade.

The president of the meeting was finally instructed to appoint a committee of fifteen, which is to draft a new price-list for printed matter. After this shall have been approved it is expected that all prominent and bedroom printers, as well as all stationers and parasites of the hapless trade, will present their customers with figures quoted from the official list. It was hinted that the names of undersellers would be published and thus their bond as well as their honor be forfeited. Everybody then went home with the expectation that the committee would within a short month devise a voluminous code with formulas to cover all the urgent needs of the most cut-up trade in the United States.

Some pessimistic croakers only shook their heads knowingly and muttered something about restraint of trade, Sherman law, injunction and confiscation without due process of law, etc.; and a few gray-headed printers smiled and said: "We have seen these things over and again and they never come to anything."

However weighty the opinions of pessimistic forecasters may be, this meeting furnished sufficient evidence that the old economic ideas of employers are dissolving and that their elements are crystallizing to form new principles of

action. Let them take care not to throw the good in their old ideas away with what is bad in them!

Printers clung longer than other producers to the notion that ordinary self-interest would most effectively forestall underselling without a profit. Now they seem to give way to the conviction that it is the selfishness of some which reduces the market price of printed matter to such a degree that none can prosper. Unlimited competition was deemed to be the only admissible regulator of prices. This meeting gave evidence that there must be a fixed limit to competition. The committee of fifteen is to do exactly what the trade unions have done long ago: It is to find a minimum rate below which no business man should sell his products.

So far so good. But the trouble arises with the question, How can the printers' guild enforce its decisions? How can it compel refractory members to abstain from underselling? The leaders of this new movement know quite well that pure and simple trade-unionism is next to trustism—the best switch to side-track underseilers. But they are loath to follow in the wake of their workingmen and think that employing gentlemen will, on account of their superior education, attain the ends of trusts and trades unions by gentle means of persuasion. Forfeiture of a bond and a public defamation seem to be considered less offensive than strikes and union "ratting," etc. However, it is of note that this large meeting of printers has set up the rule, that the body of the trade should have compulsory authority over its individual members. Where material evils manifest themselves, there are moral evils at their bottom. And moral wrongs will never disappear without a powerful "Thou shalt not." The question is, Who is to pronounce this imperative command?

While the committee of fifteen is deliberating, it may be in place to point out some obstacles which will have to be overcome. We printers, as well as other artisans, have been taught by all agencies of popular instruction that it is most honorable to build up a business and to do work entrusted to us better and cheaper than the mass of our competitors. Experience shows that even a community of competitors admire a person who knows how to accumulate a large plant and to keep it going to the detriment of the whole profession. The small world in which we printers live never asks: "How did he do it? How did he get his work?" Success at the cost of others is a title to what is called "honor."

Furthermore, our minds have been instilled with the notion that our highest moral aim should be to gain the absolute confidence of our customers. This "good will," possessing a marketable value, consists, in the opinion of people employing printers, that he whom they patronize will, under all circumstances, live up to his contracts even at a loss to himself; and that he will do his work better than, or as good as, any other of his class.

We all have so far endeavored to live up to these principles, until it came to pass that too many print-shops were established. The number of presses has increased far beyond the number of tokens which society desires to be printed. Success compels now, as before, admiration. Therefore, an ambitious printer must of needs become a poacher in the hunting districts of his colleagues. Confidence of a circle of business men—that is, the good will of a printing firm—hinges more on the capacity of producing at low cost than on the quality of the work. The price is the fulcrum on which the lever of "good will" rests. Hence, we all rack our brains how to outdo our competitors in this respect and yet to make both ends meet.

Take it altogether, our much-vaunted business systems of unlimited competition have almost wrecked our trade. What we deemed our business honor has perhaps provided

us with a clear conscience, but most certainly with a shattered nervous system. Our life has become a weary struggle for mere self-maintenance. Our confidence in our customers has not failed us. But even the best and most liberal patrons of the trade insist on close conformity of our estimates to the so-called market rates, which are never the result of honest bookkeeping, but of a concatenation of conditions which are unfavorable to our prosperity.

Now, the new association of printers is to ordain that our notions of business honor be widened, if not entirely changed. To become successful plant-builders is not to be any longer the guiding star of our ambition, but to live according to the rules and regulations to be promulgated by the wise committee of fifteen. We say to ourselves, Yes, that is right. But how can a young man go in business without outdoing some older printer in the way of prices? How can an established printing house employ a swarm of salesmen without letting them hunt our competitors' domain and use all the weapons which we know to be so mean that it is advisable not to describe them? What the president of the League suggests in his speech about our business honor simply amounts to this: We are to curb our ambition to exist even under poor circumstances by the nobler ambition of being considered gentlemen who abstain from competing with their class. The law of self-preservation is matched against an obligation without a law of state to back it up. Nay, more than that: Mr. Francis and his friends ask us to make an obligation our rule of conduct which is in itself against the laws of the State in which we live. But take it altogether, there is a certain progress in this mode of thinking: It is truly so, the legal views on "restraint of trade," and on the salubrity of the institution of unlimited competition ought to be changed. But we can not do it by signing a weird obligation, which runs against the principle of self-preservation and the laws of government.

As to the advice to drive confidence to our colleagues and competitors into our composition by frequent meetings and speeches "for doctrine, for reproof, for correction, for instruction in righteousness," of estimates and brotherly conduct toward those who would never hesitate to smite us? Why, Mr. President, only a good and naive soul will take these emanations of a noble character to heart, but no longer than is needed to demonstrate what all the world's experience teaches, namely, that "we are all sinners."

What finally the public will say to the new era based on a solemn obligation backed up by a bond—that is a question which every printer may answer by letting each customer pass the review before his mind's eye. Just imagine your best friend's attitude when you tell him: "You must pay the music of this diluted trades union, because all printers are in it, and I demand these figures because I am protected!" *Sapientia sat*—May the leaders of printedom stop swinging friars' lanterns.

#### THE DAY OF DAYS.

Albert was a solemn-eyed, spiritual-looking child.

"Nurse," he said one day, leaving his blocks and laying his hand gently on her knee, "nurse, is this God's Day?"

"No, dear," said his nurse, "this is not Sunday—it is Thursday."

"I'm so sorry," he said, sadly, and went back to his blocks.

The next day and the next, in his serious manner, he asked the same question, and the nurse tearfully said to the cook, "That child is too good for this world."

On Sunday the question was repeated, and the nurse, with a sob in her voice, said, "Yes, Lambie—this is God's Day."

"Then where is the funny paper?" he demanded.—*Success.*

Written for THE INLAND PRINTER.

### HOW THE LOCAL PRESS CAN BOOST A TOWN AND ITSELF.

BY C. L. PANCOAST.



RECENTLY received a letter from a newspaper editor in a small town asking me how he should go about organizing the business men of his locality and inducing them to use his paper as a medium for advertising the town. This request set me to investigating the possibilities of retail merchants and business men in small towns forming commercial organizations for the purpose of exploiting their town's advantages to outside communities, as well as locally.

These investigations brought out the fact that there were a large number of towns in all parts of the country where the business interests and the local editor were coöperating to increase the growth of the town. Then, on the other hand, there were found to be entirely too many business centers under the destructive rule of trade cliques — that pernicious system of "I buy of you — you must buy of me."

The great disadvantage of this system is that the man who feels under a personal obligation to a neighboring tradesman can not buy to the best advantage, and the local newspaper is not recognized as a necessary advertising medium. A careful study of this condition showed it to be a chronic buying habit, brought about by a custom of early origin in a limited trading zone and by the local editors neglecting to educate the merchants to the power and profit of advertising, and this habit will continue to grow as long as the local editor is silent and permits the merchants to believe they are entitled to the trade of the men from whom they buy.

The editor who wrote the letter said that his town had been under the rule of trade cliques, and he wanted to know how this unfair and unprogressive system could be broken up.

To put the matter plainly, this habit of trade favoritism is brought about by a lack of advertising. The merchants in the trade clique did not advertise, because the editor had not shown them why they should. Naturally, not knowing of the far-reaching effects of newspaper advertising, they thought they could do enough business by relying on the people from whom they bought.

The existence of so many nonadvertisers limited the possibilities of the business development and was the cause of the formation of other cliques. The blame can be justly laid to the local newspaper editor, because he neglected to make the business men of his town cut loose from their narrow, selfish way of doing things. He should have made them realize that they could promote their own interests by helping the local newspaper. They should have been shown the value of a newspaper to a community.

The first thing the editor must do is to educate the local business men to rely on the newspaper and give it support. The editor must start the business men of the trade-clique towns advertising vigorously. He must show the merchants how they can free themselves from the grip of the "clique." They must be made to realize that the only way is to depend on advertising entirely. The editor can not stop with merely arousing enthusiasm when he sells advertising space. He must see that it is filled with items that will stir up the people and induce them to break away from a habit of buying that is a constant expense to the citizens and a loss to the business men. The local editor who decides to break up a trade clique must himself occupy a neutral position and keep himself free from any bonds of obligation or indebtedness to his fellow merchants. He should make

it his policy to divide his banking and his buying equally among the business interests of the town. He should be public-spirited and remove himself absolutely from any appearance of favoritism.

An editor should not expect to attain the highest degree of success in his town unless he pursues a broad and liberal policy in living and doing business. When the local editor is public-spirited, when he has the welfare of his town at heart, when he is loyal to the trade interests and when he does not discriminate between his neighbors, then, and then alone, is he in a fair way to start in to organize the business men of his town and interest them in his paper as a medium for advertising it.

The idea of the following plan of trade coöperation originated with an enterprising editor. His plan was to enlist the coöperation of every merchant and business man of the town in forming an organization, the object of which was to boost the town in connection with each business man's individual advertising. From the very start, the merchant boosters have been working and pulling together under the guidance of the editor. These business men have the right idea of town boosting. They know they must work together and advertise the advantages of their town just as enthusiastically as they advertise their groceries, dry goods, hardware and other lines of merchandise.

Besides using their individual advertisements one of the methods of advertising the town is to use pages of town promotion copy in the local newspaper. Copies of these papers are sent broadcast through the mails. Others are enclosed in all packages, and sent out with every shipment leaving the town.

The advertisements give a list of the lines of business already well represented in the town and then give a list of the lines of business needed and what inducements they have to offer the various industries, and they are paid for by the commercial organization. This kind of advertising alone is commendable, but when the business men will take the time to talk about their town in their merchandising advertisements, it shows they are working for more than their own interests, and it stands to reason that when the editor can get the business men of the town together, and induce them to plan for its betterment, and follow up these plans in their advertising, he is doing a great deal to build up the prosperity of his locality.

### THE SMALLEST "BILL."

A conductor on the O'Fallon Park division of the St. Louis & Suburban Railway had such a good run of business Sunday afternoon that he had difficulty in keeping himself supplied with small change, says the *St. Louis Globe-Democrat*. Many persons who patronized his car handed him dollars and bills of larger denominations in payment of their fares.

The conductor managed to get along fairly well until a woman, carrying a tiny infant, boarded his car. When he approached the woman for her fare she handed him a \$5 bill.

"Is that the smallest you have, madam?" queried the conductor, fearing another stringency in change.

The woman looked at the conductor and then at her baby, and made this surprising reply:

"Yes. I have been married only twelve months."

### REALISM.

Stage Manager — "I wish we could work in a few more realistic touches to the woodland scene. Now, how would it be to have some one growl like a bear?"

Author — "The very thing! We'll call in the critics!"  
— *Harper's Weekly*.

# CORRESPONDENCE



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### HOW "OIL PRINTS" WERE MADE.

*To the Editor:* CINCINNATI, OHIO, January 12, 1909.

I have been much interested in the article in THE INLAND PRINTER, by Charles E. Dawson, on "Baxtertype," particularly as I worked in the office of LeBlond & Co., 24 Budge Row, London, who were licensees of Baxter; this was in 1854 and 1855. The firm of LeBlond & Co. was composed of my father, Robert, and his brother Abram. My father came to America in 1856, leaving his brother Abram in charge of the business.

The actual printing of the "oil prints," as they were designated by us, was carried on in the workshops at No. 4 Walbrook, a small street leading out of Budge Row and coming out on Cheapside, by the Mansion House. This work, as Dawson says, was all done on hand presses; in fact, outside of the newspaper and large book offices, there were no power presses then. We had over twenty hand presses at Walbrook, and at Budge Row half a dozen lithograph presses and as many copperplate presses. I pulled a hand press in the room just outside of the one where the oil prints were printed. I was then fourteen years old. As a rule, the other employees were not allowed in there, and of course, strangers visiting any workshop in the old country was, and is, entirely out of the question.

According to my recollection, these prints were first engraved on a steel plate, as Dawson says, a key-plate, or, as I should call, a master-plate. From transfers from this the different color-blocks were engraved mostly on boxwood, some on copper. In printing, each form contained two blocks, each of a different color, two colors being used at a time on the ink table. The roller had about two inches cut out of the center, so that the colors would not mix. When the top sheet on the tympan was printed, it was taken off the points and put on the lower set of points and a new sheet put on above. At times, the pressman touched up a certain part that needed it, with a little pad of composition carrying a different tint to what was on the roller. This as you may imagine was slow work; I should say that nine hundred a day was the maximum. In your article you say that nine hundred or one thousand five hundred was a fair day's work for a pressman or helper. I think this should read *and* helper; there were almost invariably two to a press — one journeyman and one apprentice — except with the more advanced apprentices, who had charge of a press with a younger apprentice to help them.

The sheets were printed on dry stock. I am sure I never saw any dampening of sheets in that department, but in most other work done there the paper was wet down first, and kept about the same degree of dampness until the job was finished. The color was furnished us dry and was ground and mixed as it was needed, mostly by the apprentice, while the journeyman made the form ready. This was generally the rule all over the shop. All colors

came dry, except Chinese blue and black, and perhaps a few others.

A man was employed to grind most of the ink, where comparatively large quantities were needed, but on smaller and more particular jobs, each pressman had his own stone muller and ground and mixed his own ink. In the oil-print department they had certain standard tints, of which they kept a little stock on hand, carefully protected from drying, and replenished them by fresh grinding when needed.

Most of these forms were kept locked up all the time. When a run was finished, the chase with tympan frame attached, containing all the make-ready, was lifted off the press and carefully stood aside, and the chase with the next two colors put on. This, while involving quite an outlay for chases, etc., effected a considerable saving of time in making ready. A different point hole was used for each impression, as can be seen by some of the prints I have sent you; fifteen or more point holes are on some, showing that that number of colors have been used. It would take quite an expert to pick out and number the different colors.

As far as the work of the licensees not equaling that of Baxter, I never saw any of his, but think you will find on examining specimens I have sent you, that they are very nearly perfect. These prints are nearly, if not quite, fifty years old, and to my eye show no deterioration. The smaller prints were sold at about 18 pence each, and I believe were originally designed to use as labels on cotton goods, but gradually got to be used as pictures. They were generally trimmed close and mounted on the embossed card, showing the title, etc. These prints were, as you say, each subjected to careful inspection, and none allowed to go out unless perfect.

When our firm moved their shops from London to Kingston-on-Thames, about 1860, several of our men left and were employed by Kronheim Company, who were endeavoring to do that class of work, but I never saw any of their work to equal ours.

In reference to the tympans used by Baxter being of sheet metal, ours were simply of calico stretched tight on the frame, enclosing the necessary additional paper sheets and overlays. I never heard of sheet metal being used for that purpose.

ROBERT E. LEBLOND.

[NOTE.—It is not generally known that Mr. LeBlond has the finest collection of Baxter types in this country. This is the opinion of a connoisseur who has seen the principal collections in Europe. American processworkers can find much of value in the study of these old processes, especially since some of the details may be made use of in present-day practice. This is especially the case in view of the breaking down of hard-and-fast lines that in the past held the different methods apart. Now the combined effects produced by using more than a single process in one reproduction shows advantages in broadening the scope of all illustrative efforts.—EDITOR.]

### A JOURNEYMAN'S VIEW OF FAIR-PRICE MOVEMENT.

*To the Editor:* NEW YORK, January 8, 1909.

The employing printers of this big burg are getting together for the purpose of finding out what it costs to do business and to devise means of screwing up courage generally so as to charge enough for their work.

Among those said to have been at a recent gathering were some with statesmanlike qualities; others whose mistaken ideas have led their followers a merry dance and inflicted great injury on the craft. William Green and his fellow Typothetætes must see now that had they handled the eight-hour proposal in a sensible manner they could have made of it an opportunity to put the business on a

higher plane. There was the opportunity for all hands to get together and weed out the evils. The *Typothetae* said that the public would not stand for the increased prices, so we could not have eight hours. Business was booming then. The public paid for the eight-hour strike. Now trade is dull and we are told the public will pay for eight hours if the printer will charge it. These statesmen seem to be a little mixed, and as defenders of the dear public there is something amiss with their record.

Were they mistaken about the eight-hour day three years ago or were they just plain bunglers? If Messrs. Green and Smith really believe now that prices should be and can be raised they should recognize that labor is a big factor in the game.

This question of charging fair prices is largely a matter of moral courage. If employers are encouraged to "jew down" their employees and take a mean advantage of them, how can they be expected to resist the same tactics on the part of customers, or be expected to assume a high moral ground in their relations with competitors? The *Typothetae* is behind the good-prices movement in New York. It may be in good faith or a mere organizing trick to stave off the growth of other employing printers' organizations. My doubt about its good faith is due to the fact that while in New York the *Typothetae* is preaching square dealing among men, its national secretary, John Macintyre, is prosecuting a gum-shoe campaign in which he is doing all he can to put his knife in the back of the unions.

If there is to be a square-deal era inaugurated, to be successful it should include all; its foundation must be with labor. It is inconsistent on the part of Mr. Green and others to be preaching social duty in New York and at the same time have Secretary Macintyre out in the country spreading the doctrine of meanest selfishness. Perhaps Macintyre thinks his job is dependent on provoking discord, but Messrs. Green & Company are paying his salary, and should see that his conduct jibes with their professions.

The first essential to good, fair prices is uniform labor conditions. Mr. Macintyre is evidently opposed to that; Messrs. Green and Smith apparently overlook it.

J. J. M.

#### PRINTERS AS INVENTORS.

*To the Editor:* NEW YORK, January 18, 1909.

I do not know who John L. Grabe, the writer of an article in the December number of THE INLAND PRINTER may be, but his knowledge of "Possibilities for Inventors in the Printing Trade" is as limited as his fame. He asks for things which have been on the market for years, sees chances for improvement in things already improved, and makes the sweeping statement that "no inventions in printing have as yet been made by a working printer."

Does he not know that the best galleyes in use to-day were invented by printers — Lincoln, Milholland and Clark, all of them practical men; that Warnock as well as Wilson, both printers, invented sectional blocks and register hooks, which are used all over the world; that James L. Lee, of the Challenge Machinery Company, a printer, is the originator of register hooks, and the inventor of many practical improvements in the printing trade? The very device he clamors for, an attachment for the Linotype which will cut off the blank portions of slugs as they come from the machine so as to permit cuts to be inserted, is the invention of E. B. Clark, a Pittsburg printer, and it has been on the market for years. And as to "spacebars" or "spacebands," as they are termed by practical men, if "no method for repairing them has as yet been devised" how is it possible that "several machine shops make this line a specialty?" Regarding a "lead and slug sorting

machine," which Mr. Grabe believes a crying need, how long would such a machine be required to run in the average printing-office each day to sort and stack the leads? And why expend time, money and effort to produce a machine which would save the labor of a \$5-a-week boy? If the Government spent a fortune to secure a coin-counting machine, what's the answer? I am sure, too, that our friend is not posted on half-tone mounting on wood, if he never saw the plates "anchored" and not tacked through the edges, which method permits them to be trimmed flush all around; nor yet is he familiar with the invention of a San Francisco printer, William Brown, which has the same object in view. And a gauge for a mitering machine? Mitering machines have been so equipped for years. Now, I am sure Mr. Grabe has not been keeping in touch with modern printing, and speaks from the dim and misty past.

History is replete with the inventions of printers. Was not Gutenberg himself a printer? Ever since his day it has been the practical printer to whom the craft is most indebted for its improvement. It is fair to presume that many of the improvements in printing accredited to others were first suggested by practical printers and developed by mechanics who got the credit. The Thompson Type-caster, destined to occupy a place in the printing-office second only to the Linotype, is the invention of a printer and Linotype operator.

The Cox Brothers, of Battle Creek, Michigan, the most prolific of inventors in printing-presses, typesetting machines and mailing machines, are all printers. Merritt Galley, inventor of a printing-press, and many other improvements in printing, was a printer. Over five hundred patents have been issued to him. George P. Gordon, inventor of the Gordon press used everywhere, was a printer. H. E. Hempel, inventor of the Hempel quoin, was a printer when he conceived the idea of his mechanical quoin, now in universal use. Benton, the inventor of the engraving machine which bears his name, is another printer who rendered the most important service in improving the printing art. Were it not for his pantograph engraving machine, printers might never have known the Linotype, as it made the making of matrices a commercial possibility. Nor can his unit system of making type be considered anything but an important improvement. Darius Wells, a New York printer, will be remembered wherever printers use wood type as the inventor of the routing machine by which wood type were cut rapidly and cheaply. His contributions to the art were most important. Charles H. Westcott, another New York printer, was the inventor of a typecasting and composing machine which was exhibited at the Philadelphia Exposition in 1876. It was the forerunner of a promising line of composing machines. Frank Brown was a printer when his mind was directed to the improvement of printing methods, and the Composite typecaster is his monument. T. S. Bowman, a St. Louis printer, was a pioneer in the invention of the typographic numbering machine. Samuel Bingham, pioneer roller manufacturer, was a printer who improved the old method of casting rollers and built a business which endures to this day. Timothy Alden, a printer, was the inventor of a typesetting and distributing machine in 1856, which, but for the advent of better mechanisms, would have been accounted a successful and valuable improvement in the art. John Henry, inventor of printing-presses, a New York printer in 1860, made many improvements in the art. W. O. Hickok was a printer when he invented the ruling machine, without which the bindery to-day would be at a loss. A. N. Kellogg, inventor of patent insides, was a printer when he conceived the idea which has been such an important factor in building up small country papers.

F. C. Foster, after whom Foster initials, type and borders are named, is another printer to whom the craft owes much for his inventiveness. Labor-saving rules were first thought of by Houghton, an ingenious English printer, about 1846. George F. Nesbit, a New York printer, in 1852 invented a machine which made the stamped envelope used by the United States Government, and also invented a press which printed several colors at one impression. G. H. Sanborn learned the printing and bookbinding trades, and while working at his trade invented the edition backer. His cutting, sawing, embossing machines and presses were welcomed by the trade and made his name famous. David Bruce, the founder of the Bruce typefoundry, was a printer. His inventions and improvements in stereotyping were scarcely less noteworthy than those of his son, David, Jr., also a printer, in typefounding. The Bruce typecaster is the model for machines of this class all over the globe. His brother George also added to the fame of this noted family of printers by his improvements in typecasting.

Does not James Conner, printer, typefounder, inventor, the first to make matrices by electrotyping, deserve a niche in the temple of fame? Archibald Binney is another printer who made many improvements in typefounding in the early part of the nineteenth century, and Jonas Booth, of New York, who added much to the improvement of printing-presses about the same time, was a printer. Frederick König, inventor of the power printing-press, was a printer when he set about improving the printing-press. The result was the cylinder press, the first of its kind, and it revolutionized the work of the pressroom. Breitkopf, eminent Leipsic printer, made a name for his house two hundred years ago by his inventions in typefounding and music and map printing.

And what of that eminent family of French printers, Didot? Are their contributions to the art to be ignored? Is not the Didot system the one used to-day in European printing-offices and typefoundries? And are our world-famous practical pressmen, Scott, Miehle and others, whose inventions are epoch-makers, to be ignored? And in stereotyping, was it not Charles Craske, a practical man, who was the inventor of the *papier-maché* process? Surely, it is the workmen who have improved the art of printing, and to defame them by such assertions as those made by Mr. Grabe is to attempt to rob them of the honor due them.

A. P. RINTER.

#### THE PRINTERS' LEAGUE OF AMERICA.

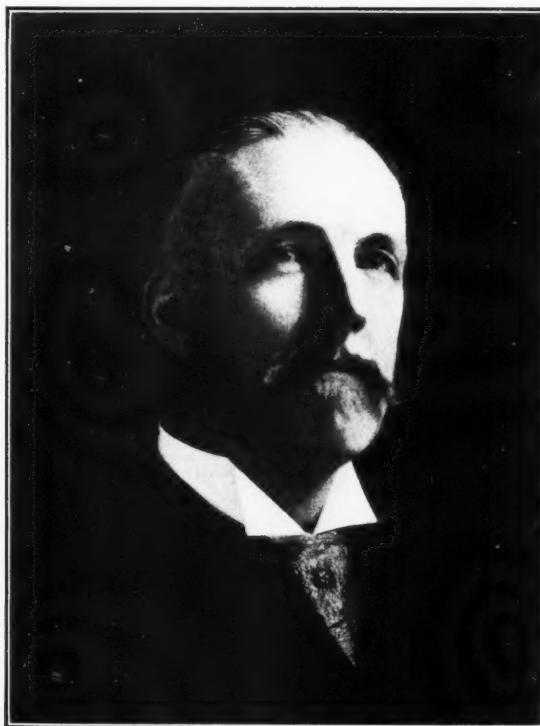
##### *To the Craft:*

The last two months of 1908 were busy ones in Printers' League circles. The New York branch was put to the practical test many times each month, showing results that were gratifying and effective both to the unions and the League. A clearer conception of the League's methods has been imbibed by the officers and members of the unions, and results which would have been serious except for the equitable dealing with such subjects through the League have been a cause for rejoicing to both employer and employee.

Before the institution of the Printers' League employers of union labor had no one to turn to for a clear understanding of union rules and regulations, except the naturally biased opinion of the union or the union officials, so that whenever a misunderstanding arose the employer was brought face to face with accepting the interpretation of a union official in order to avoid the alternative of a strike. Now, while misunderstandings are not of frequent occurrence, when they do arise the employer refers the matter to the joint board of the two organizations interested to straighten out the matter, while he continues to devote his

energies to the details of his intricate business. The reason for a diminution of misunderstandings is that the League has inculcated its principles of fairness into the unions and they are therefore more anxious to arrive at an equitable and fair solution of any problem involving its privileges or rules when dealing with League members, and the union therefore sees that its interests are looked upon in the same spirit of fairness as if it was a member of the League, as it really is in working out these problems. What the unions appreciate most is that the League is fearless in its decisions whenever differences of opinion arise. Should the employer or the union be in the wrong, its trade court or executive committee points out to the erring side its untenable position, and both parties recognize the soundness of its decision.

During December, when a partial resumption of business took place, several minor disputes arose in shops of League members, which might very easily have assumed



CHARLES FRANCIS.

grave proportions had there been no "court of adjustment" open to air these matters. It is worthy of note that every one of these questions was amicably settled "out of court"; in other words, it was not found necessary to appeal to arbitration, which is the last resort, but consultation and conciliation served the purpose.

In November the League was favored with the confidence of the Allied Printing Trades Council and was successful in straightening out one or two cases of misunderstanding where the use of the label was concerned. This had the effect of drawing two new members into the fold. Then in December the council took official action allowing all questions of alleged violation of label privileges involving League members to be discussed by the Printers' League; this brought more new members, and when formulated on a permanent basis will undoubtedly prove of vast benefit to both members of the League and council. The latter's

former method was to deny any right to an explanation, simply reserving to itself the right to withdraw the label.

It is with genuine regret, however, that the League finds itself unable to join hands with the council in the administration of the label. The council claims it to be a chattel which it has for sale or rent and that its usefulness would be impaired if the council is not sole arbiter of contracts entered into. The League offered the council an alliance to dignify the label as common property emblematic of the fair and equitable rights of both employer and employee, so that, as with other matters, it could become a subject of mutual consultation, conciliation and arbitration, and not a club which in the hands of unthinking or unscrupulous parties might become dangerous to the peace of the community.

It is hardly to be expected that the broad principles of the League will be grasped by both employers and employees in a few months, and consequently, although declined at present, the League hopes to arrive at an understanding later that will achieve such results as to make the label a prominent factor. It will then be a symbol of complete accord between the unions and employers.

The employers' New York branch is now discussing the interchange of work among employers having union labor in all the different branches of the business, one of the main points the unions and the Allied Trades Council aim at, and it is this that makes the League feel there is still a lack of comprehension on the part of the council in regard to its main aim and object.

In order that the council might consider and that the public may know, the Printers' League of America, New York branch, desires to show some of its objects in the following:

1. The enjoyment of peace and consequent steady work, whenever there is work to be done, by its members.
2. The cessation of a drain on labor's resources, which practically amounts to a low wage scale, by the abolition of strikes and lockouts.
3. The absolutely fair adjustment of all disputes.
4. The unqualified recognition of the right to organize.
5. The formation of leagues of bookbinders, electro-typers and ultimately all branches of the business on the same broad principles of the Printers' League.

The international officers who are familiar with the workings of the League see in it the transformation from a period of war to an era of peace with prosperity to all when the whole country is organized along these just and fair lines.

Again referring to the local label situation, much fault is found with the application and license for the label. These documents were mailed to the trade about December 5, 1908, and those who use the label were informed that their applications should be in by the 19th and positively not later than January 1, 1909. The agreement is looked on very generally as being in restraint of trade. There is no opening left for competition. Certain prescribed places to have the various classes of work done are pointed out and, irrespective of the minor consideration of price, the user of the label is commanded to place his work at such and such a shop.

It is an open question in the minds of some whether this "license" would hold good if put to a test at law, but there is no question in the minds of a large number of dignified employers that the attitude the Allied Trades Council has assumed throughout by its arbitrary actions in accepting the statement of a member and giving no hearing to the accused, is making for the unpopularity of the label. It is roughly estimated that at least fifteen former users of the union label, while heretofore placing it on the entire product of their shops as an emblem of skilled work turned out

under living conditions, will use it only where a demand is specifically made by the customer. The council at worst may be considered narrow, though—as it is generally accepted its desire to purify label administration is sincere—it is hoped it will consider the matter in a broader light hereafter.

The dinner of the Printers' League on November 24, which has been previously touched on in these columns, proved far reaching in its effects. Outsiders who never before fully understood the scope of the League are now stanch adherents of its policy and are loud in their praise of its aims, purposes and past accomplishments. Many letters of hearty commendation have been received and from various sections of the country come requests for information.

The employers in the League represent:

1. The employment of six thousand or more members of organized labor.
2. Six per cent of all employing printers in the city of New York and about ten per cent of the most representative houses.
3. There are approximately seven hundred cylinder presses in operation in shops of its members.
4. Taking the lowest possible average of \$10 a week for the earnings of an employee in a League shop its weekly pay-roll amounts to about \$60,000, or \$3,120,000 a year.
5. The League is open in its membership for the smallest as well as the largest shop and therefore, taking both into consideration, its average would be cut down in matter of value of equipment. But there are fifteen shops among its members whose plants easily represent an investment of \$100,000, or a total of \$1,500,000; and another fifteen at \$50,000 each, or \$750,000, and, averaging the balance at \$6,000 each, or a total of \$132,000, we find a sum total of \$2,382,000 invested in machinery in shops of the League.

These figures, if nothing else could, should prove to the unions that it is good business policy to help the League, by favoring it in contracts, thereby making it the one place in which all employers favorable to organized labor would be found. Here we have more than \$2,000,000 worth of machinery whose operation is given solely to members of the various printing-trade unions; the actual distribution yearly of over \$3,000,000 in wages and happiness and contentment offered six thousand people at a minimum, not counting those dependent on these six thousand workers.

In quoting these figures we have been conservative in estimating the capital invested. We have not considered the amount represented by the various "special" appliances and machines, nor the branches of the plants subsidiary to the actual printing rooms, such as foundries and binderies; nor have we said anything of the vast amount of money paid out yearly by these "fair" employers for stock, the making of which in its turn has given the means to live to other thousands of organized laborers. In fact, to go into the matter thoroughly would take up too much space in these valuable pages; but the above is sufficient to show what the League is capable of, and, when remembering its constitution and by-laws, it is considered that here is an organization reaching the millennium of union aspirations—the recognition and utilization of the unions. Does it not seem wise to encourage and help that organization? The League under its constitution can never be a fighting organization, but for that reason is it wise, is it fair, is it just, to oppose it, hamper it, treat it with distrust, harass its members by putting on it the burden of excessive wages—wages that the employer finds it difficult and in many instances impossible to pay—and altogether limit and curtail its scope for usefulness and advance?

And yet that is what some branches of the unions are

doing. Unwittingly may be, from the lack of a more perfect appreciation of the situation, but none the less detrimental, not alone to the growth of the League, but to their own prosperity and general advance.

You union men who have not yet fully grasped the meaning of this Printers' League movement, stop and consider what the figures above quoted mean and, once and for all, put faith in the League. Believe in it! Listen to those in your ranks who do understand it and try to strengthen the hands of those who would be friends if they will be permitted. Therefore, in order to help yourselves, give your hearty support and coöperation to the Printers' League of America.

To you employers in other cities who have so far formed no Printers' League, the New York branch offers all help to organize and to affiliate so that the National Printers' League may become a fact. This branch will coöperate heartily and will issue a receipt for your charter, the latter to be furnished you when issued by the main body. Let us form the national society now, so that the same peaceful conditions existing in New York League shops may obtain in all other cities and thereby insure to the printing business of the country a new era of prosperity with "Justice to all." Address the corresponding secretary, at 75 Fifth avenue, New York, for any and all information you need.

CHARLES FRANCIS, President New York Branch.

#### PASSING OF THE "COMICS."

R. F. Outcault, the cartoonist, writing to *The Editor and Publisher*, says: "You have asked me if I believe the comic supplement will continue as a big feature of the Sunday papers. I don't believe it will, any more than one style of theatrical amusement will continue to hold public favor. The taste in plays and amusements changes from year to year, as we have all seen.

"The old-fashioned melodrama, the Shakesperean play and the ancient comic opera have all been supplanted by vaudeville, problem plays and moving pictures. The once popular style of humor of the Mark Twain, Josh Billings, Artemus Ward type could hardly be revived with success. Bill Nye's fun was tremendously popular once, but I doubt if it would have the big go now. Chimmie Fadden and Mr. Dooley, which were both such tremendous hits, have become old-fashioned with the fickle public.

"Some chap will say that the reason is because all these men have written so continually and so well that they finally became exhausted. Very well. Where are the men to take their places in the same line of work and keep up the same standard of excellence?

"Public taste goes by fads. Poets, authors, humorists, actors and artists have come and gone in groups, which is fortunate for them. The political cartoon of the weekly comic paper has lost its power and popularity, and that group of cartoonists have found other fields. The public is getting comic indigestion, and will soon demand a change of comic diet.

"Let me humbly suggest that there are many comic supplements that are not comic, just as there are many doctors who can't cure, many preachers who can't preach and actors who can't act.

"I think I have noticed in the West a greatly decreasing enthusiasm and declining interest in comics and picture stories. Publishers who put forth juvenile books made up of the pictures from comic supplements tell us that the sale of these books has taken a decided slump. 'Newspaper plays,' as they are called along Broadway, are not 'turning 'em away' as they used to do, and are looked upon now as bad ventures."

Compiled for THE INLAND PRINTER.

#### INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

##### GERMANY.

THE London *Daily Mail*, which has for a number of years issued an edition in Paris, purposes early this year to issue an edition in Berlin — in the English language, of course.

POSTER-PRINTING houses in Germany complain that they are alarmed at the proposition of the Government's fiscal department for a tax on posters, as their larger customers are withholding their orders for new work through fear of the extra expense they will be put to should the tax be really imposed. One firm alone estimates that a tax on its posters would amount to \$20,000 annually.

UPON the complaint of one of its competitors, the publishers of the Braunschweig *Tageszeitung* have been haled before the courts, the offense being that the paper had made a practice of repeating advertisements, without charge, which had been ordered to be inserted only once; in fact, some were printed which had never been ordered or paid for, this tending to mislead the public into the belief that the journal was a popular and well patronized advertising medium, all of which was in contravention of the laws against reprehensible business practices. The court warned its proprietors against a continuance of the practice, to avoid a fine of 50 marks for every free or unauthorized publication of any advertisement.

THE various societies and unions of graphic art employers and employees in Germany do not confine their attention solely to the economic and wage topics of their trade, as seems to be the general custom in America, but devote much of their time and energy to the technical and artistic side of their work. Each issue of the trade journals contains reports, more or less lengthy, of lectures delivered at their meetings by competent men upon technical subjects, often including dissertations on language, and of the discussions generally following them. The writer attended one of these meetings not long since in Hamburg, where the speaker of the evening gave a most interesting talk on the history and manufacture of paper, which was illustrated by lantern slides. The lecture room was crowded, which showed that the interest taken in the topic was very keen.

IN the matter of selling books on Sunday the supreme court of Saxony has rendered an important decision. A newspaper and book dealer at a railway station was proceeded against because he had kept his stand open for business during hours of church service on a certain Sunday. The lower court fined him 20 marks, or two days' imprisonment, for violating the regulations pertaining to Sunday rest. The defendant appealed to the higher court, which reversed the judgment and laid the costs of the case upon the state, the grounds for the reversal being that the sale of literature was a necessity for the traveling public, the same as the sale of food and drink at railway stations. As the operation of railways especially could not be brought under the regulations covering Sunday rest, so, likewise, could the sale of literature to travelers not be interfered with.

ONE rarely hears of printers or publishers amassing a fortune sufficiently large to enable them to leave legacies. The case of the late Herr Herman Schönlein, a printer and publisher of Stuttgart, is therefore noteworthy. He left 2,000,000 marks to be held in trust by the city of Stuttgart, of which 1,000,000 marks were assigned to an employees' pension fund, 500,000 marks to an employees' loan fund, 400,000 marks to assist the Hallberg Endowment, from which needy members of the book trades are supported,

## THE INLAND PRINTER

and 100,000 marks for a special fund to relieve immediate needs. In addition, he devised 150,000 marks to the Leipsic University, a like sum to the Technical High School of Dresden, 350,000 marks to the relief fund of the General Association of Book Trade Employees at Leipsic, and various smaller sums to other benevolent trade organizations. His employees were also generously remembered.

THE typefoundries of Germany have in recent years devoted special attention to the redesigning of the Fraktur, or ordinary German text type, and have succeeded in producing a number of harmonious and beautiful faces, together with suitable full faces to accompany them. The results have been so satisfactory that one is almost tempted to hope that the strenuous efforts which are being made in typographic, literary and scientific circles to secure the general adoption of the *Antiqua* or Roman body-types for German printing will not be successful. It is a pity that earlier readers of German did not have the privilege of enjoying the handsomer and more readable Fraktur faces of the present day. But, perfect as these now are, they will not retard the advance of the *Antiqua* faces, as the founders have been equally industrious in improving the Roman body-letter, in which work they have been almost as successful as with the German faces, some recent results making one wish that American printers might have the opportunity of using them.

GERMAN newspaper and advertising circles have been very much perturbed of late because of a proposition made to the Reichstag by the Secretary of Finance, having for its object the placing of a tax on advertising. The proposition calls for a tax of two per cent on the insertion rate for daily papers with a circulation of five thousand or less, four per cent for circulations up to ten thousand, six per cent for those up to fifty thousand, eight per cent for those up to one hundred thousand and ten per cent for those over one hundred thousand; for weekly journals, the rate called for is ten per cent, and for special supplements twenty per cent. Posters are also included at various rates. Exempt from tax are listed the advertisements of the governmental and municipal authorities, domestic religious associations (in so far as they do not relate to their financial interests) and persons seeking employment, the last named being limited to five lines. The burden of taxation is upon the advertiser, but publishers are to be responsible for its payment by their patrons. There is a very reasonable hope, however, because of the strenuous remonstrances by publishers and advertisers, that the Reichstag will not accede to this unwelcome tax scheme, although a yearly income of 33,000,000 marks (\$8,250,000) could be derived from it. The amount of the anticipated revenue gives some idea of the extent of the advertising business in Germany.

AT a recent meeting of the local foremen's society of Dresden, Herr Dabelstein, a lithographer, spoke of the art of printing on tin, a process concerning which but little is generally known. One of its chief characteristics is that the impression is not made direct from the stone onto the tin, but to a cylinder covered with a gum or caoutchouc fabric, from which the design or matter is printed. Because of this method of double printing the technic of the lithographic drawing must be a specially sharp one, in that the transferring fabric has a tendency, particularly if it should not be drawn extremely taut, to spread the ink. Furthermore, the design must be made just as it is to appear in print, and not in reverse as in ordinary lithographic methods. The perfection to which the reproduction of colored and other subjects has been brought was illustrated by Herr Dabelstein in a display of containers made of tin, ranging from small bon-bon boxes to cases

thirty inches high used by cocoa manufacturers. Specimens in as many as fourteen colors, and evidencing very difficult work, were shown. Where a white color is desired the sheets have to go through the press upward of six times to secure a satisfactory covering. A gold effect is obtained by bronzing either before or after the printing of the other colors. In the latter case the sheet must be lacquered, to prevent the adherence of the bronze to other parts of the print. The art of tin printing is comparatively new. Twenty years ago the printing was done directly on the tin, the printing surface being a zinc plate etched in high relief, but the results were far behind those of the present.

AMERICANS often point with pride to the size of some of their large business organizations, but it is doubtful if in America a private printing-office can be found to rival in magnitude that of the August Scherl Company, Limited, of Berlin. This concern employs in the city of Berlin alone two thousand four hundred persons and operates twenty-five rotary presses, eleven cylinder presses, thirteen power paper-cutters and many composing machines. Inclusive of its branch establishments it employs a total of five thousand persons. Among the publications issued by the Scherl Company are the *Berliner Lokalanzeiger*, *Der Tag*, *Der Montag*, *Berliner Abendzeitung*, *Sport im Wort*, all newspapers. The periodicals are: *Die Woche*, *Die Gartenlaube*, *Die Weite Welt*, *Vom Fels zum Meer*, *Sport im Bild*, *Export Trade*, *Der Praktische Wegweiser*—in two editions. The weeklies consist of the *Allgemeine Zeitung* and *Internationale Wochenschrift für Wissenschaft, Kunst und Technik*, as well as the *Berliner Wohnungsregister*; and in addition the city directories of Berlin, Breslau, Frankfurt a. M., Halle, Leipsic, Magdeburg and Stettin. The mechanical departments are provided with modern technical machinery and apparatus. The newspaper stereotyping department has six metal furnaces, seven drying ovens, fourteen finishing blocks, with the necessary quota of auxiliary machines; recently two "autoplates" (stereoplatemaking machines) have been added. In the interval between 3:30 and 5 P.M. about three hundred stereotype plates are produced for the *Berliner Lokalanzeiger*; for the morning edition seven hundred are required. For special editions as many as twelve hundred plates are often gotten out. The various cuts, autotypes and electrotypes required for the illustrated publications are produced in the establishment's own photoengraving department. The illustration library contains over twenty thousand portraits of prominent persons of all countries. Three compound engines of four hundred horse-power each supply power and light for the Berlin branch.

## FRANCE.

THE commission of finance of France has increased the stamp tax on posters of large dimensions. The new rate will produce a revenue of about 700,000 francs (\$140,000) per year.

THE number of Esperanto societies is now given as 1,057, of which the largest number is in France, this being 207; of the remainder England has 158; America, 163; Germany, 87; Asia, 23; Australia, 18, and Africa, 15.

THE souvenir post-card industry of France is suffering a decline. The manufacturers of the picture postals are bewailing the situation bitterly and lay much blame for it upon the reduction in postage on letters.

THE editor of the *Bulletin Officiel*, the organ of the French master printers, has recently been fortunate enough to find a collection of autograph letters by Seneffeler, the inventor of lithography, written while he was living in Munich. They had for fifty years been in the possession of an autograph dealer, who was not aware of their great value, which will increase as time rolls on. The letters,

which are now being reprinted in the *Bulletin Officiel*, depict the hopes and disappointments which Senefelder experienced in the development of his invention.

ON June 17 of this year a party of about thirty French master printers will embark at Havre to pay a visit to the United States, for the purpose of inspecting American printing establishments and machine factories. The trip will take up about thirty days and among the cities visited will be New York, Philadelphia, Washington, Chicago, Boston, Albany, etc., while Niagara Falls and other noteworthy scenery will also be included. The cost of the journey is expected to be about \$500 for each member of the party, traveling first class. The organizer of this instruction trip is M. Oudshoorn, who is the representative in France of the Miehle press and other American machines.

IN the field of copyright the following occurrence deserves notice. A pianiste ordered six hundred programs, to be printed by a provincial printer of France, giving him her photograph, from which she wished him to prepare an autotype plate for use on the program. The printer filled her order, but shortly thereafter was sued by the photographer who had made the original picture, claiming damages of 2,000 francs (\$400) because of unwarranted imitation of the portrait. After a thorough consideration of the case, the court decided that the photograph, because of its artistic and original posing and arrangement, could not be held to be a simple personal picture, and fined the printer 200 francs and the costs of the suit. An appeal to a higher court has proved without avail.

AN interpellation was recently offered in the French Chamber of Deputies by several members, formerly printers, who complained that the directors of the national printing-office had bought some American printing-presses and that the agent who sold them was being given unlimited freedom of entering the printing-office whenever he chose to show prospective customers these machines in operation, so that the Government's printery had become virtually a selling depot of this press-building concern. The answer was that the administration would very willingly refrain from buying more machines in America if similar ones were procurable in France; also that the representative of the printing-press company would hereafter be denied the privileges he had been enjoying.

A NEW universal speech is heralded from Paris, where B. Gajewski recently gave a dissertation on a "speech of the future," invented by him, which he termed the musical "Solresol." The new language embraces 2,660 words, which are built up from the seven syllables designating the vocal notes of the diatonic scale, namely, do re mi fa sol la si. The most interesting feature of the language is that it may be written with music notes, and also with Arabic numerals. One can not only speak it and express it in signs, but it can be played on the piano or the violin. In addition, it will be easy, in expressing the seven basic syllables, to use the seven colors of the rainbow, enabling the easy sending of messages at night over great distances by means of varicolored lights. A writer in a printer's journal, in speculating upon the general adoption of "Solresol," which, of course, no one need fear, says: "We would need only an alphabet of ten letters (a, d, e, f, i, l, m, o, r, s) or only seven figures (1 to 7). The modern 'square'—pardon, I mean job—compositors would enjoy the coming of a golden era, in that they could, instead of with letters and figures, get up their artistic creations with squares printed in the prismatic colors—the highest and most perfect achievement that one could ask from blockheads." This critic evidently does not favor the prevalent grouping of lines and matter in squares.

#### SWITZERLAND.

IN the year 1893 the legislature of Switzerland established a tariff on foreign journals coming into the country, as a measure of protection for the domestic publications, the tax being two centimes (two-fifths of a cent) per copy. Though the tax at first had the effect of decreasing the influx of foreign journals, in later years the tide has very appreciably turned. In 1897 about two million copies of outside journals found sale, bringing to the state treasury a revenue of 42,000 francs. In 1905 the sales rose to three million copies, with a tax of 65,000 francs, and in 1907 as many as 4,426,285 copies were admitted, whose taxation produced a revenue of 94,421 francs (\$18,223).

#### AUSTRIA.

ACCORDING to statistics in the printing employees' journal *Vorwärts*, there are now in use in Austria 208 Linotypes, 127 Typographs, 72 Monolines, 49 Monotype keyboards and 30 Monoline casting machines. At these machines 737 persons are employed.

THE Ministry of Labor of Austria, which now has control of the trade schools of the country, has increased the yearly subvention of the Vienna Printers' Trade School from 5,500 to 6,700 crowns. It has also appropriated 10,000 crowns for the purpose of improving the tools, appliances and condition of the workrooms of the school.

#### HUNGARY.

THE minister of education has authorized the director of the Museum of Industrial Arts at Budapest, Dr. Elemér Czakó, to organize a printing-trade school, for which purpose a fund of 60,000 crowns (\$12,000) has been appropriated.

AT the postoffice of Semlin there were recently burnt, by order of the police court, two thousand volumes of a "History of the Servians," by Dr. Stanoje Stanovjevich, professor at the University of Belgrade. The edition had been printed for distribution to subscribers in Croatia and South Hungary, and their confiscation was no doubt due to the work being considered of a seditious nature.

STATISTICS respecting the state of the printing business in far-off countries often surprise us; for instance, the following figures relating to Hungary, which are taken from *Typographia*, the organ of the printers' union of that country: On June 30 last there were counted in Budapest 223 printing-offices, of which 198 (eighty-eight per cent) are union shops. These employ 2,413 compositors, 122 proofreaders, 530 pressmen, 402 composing apprentices and 165 pressroom apprentices. There are in use 105 composing machines and 1,057 presses. In 328 provincial cities there are 770 offices; 735 of these, from whom reports were obtainable, employ 2,222 compositors, 890 composing-room apprentices, 474 pressmen and 174 pressroom apprentices. These offices use 21 composing machines and 1,535 presses.

#### SWEDEN.

A STATION for the transmission of pictures by telephotography has been established at Stockholm. It is operated on the system of Professor Korn, of Munich, and on October 7 the first photograph was telegraphed from that point to the *Lokal-Anzeiger* of Berlin, a distance of nine hundred kilometers. The picture was reproduced by the receiver in twelve minutes.

THE Printing Trade School of Stockholm has received from the General Association of Swedish Master Printers 1,000 crowns to help defray expenses in 1909; from the employees' union it received 300 crowns, to cover three years. The school is attended by forty-four scholars, who have also the opportunity of learning the operation of hand and power presses.

Translated for THE INLAND PRINTER.

### THE CALL OF THE SOUTH.\*

NO. II.—BY N. J. WERNER.

**S**HUS we note in the history of German civilization and art the "call (or trend) to the south," which one might term a national characteristic from early times, being so strongly impregnated in the Teutonic spirit. This longing is well expressed in the well-known lyric of our greatest German poet, beginning with the lines:

"*Kennst du das Land wo die Zitronen blühen,  
Im dunkeln Laub die Goldorangen glühen?*" . . .

("Know you the land where the citron blooms and amid dark foliage the golden orange gleams?") Whoever has viewed Italy's fair fields knows how strikingly Göthe's sensitive mood-painting has depicted the Southland in so few strokes of his master pencil. And especially is it printers and others affiliated with the graphic arts who love to make excursions to Italy. Many a disciple of Gutenberg and Senefelder we then find voyaging with those who balk not at hardships and privations, across the Alpine territory. And many rest not until the sea's strand puts a limit to the progress of these untiring tramps, alias journeymen, thereby earning honors for German pedestrianism and perseverance, as well as for the art preservative, in the ability to do with little, true to the example of the poet Seume, who took a "stroll" from Leipsic to Syracuse and back with but a few pfennigs in his pockets. Göthe's "Italian Travels" and Seume's "Walk to Syracuse" have truly become the best-loved guide-books of our touring journeymen. These are the insatiable nature-rovers, who

arise before them the long-since vanished pomp of the old Roman imperial grandeur and the Hohenstaufen knighthood. Many a poor devil who was not cautious enough in selecting his parents, but whose blood is fairly saturated with Mignon's yearning words, "Know you the land," can no longer resist—it drives him by an unseen power. And,



ON THE ROAD TO VESUVIUS.

Photograph by Dr. C. A. Parker, Chicago.

instead of booking for himself a seat in the "Rome Express" or attaching himself to a party of Cook's tourists, he buys himself a through ticket, per "shank's mare," via Munich, Innsbruck, Bozen, Padua, Florence, to Rome.

The danger of being ruined by loafing threatens in Italy to overcome our nature-strollers, who have, with few exceptions, an inborn love of outdoors. Every true nature-lover will himself have discovered in how seductive a manner nature works upon one in Italy. After a lengthy sojourn it becomes, with many, a veritable disease, this longing to advance still farther toward the south—ever to see more and more of it. Nature demands and supports just this passion, in that she augments more and more her attractions and peculiarities the farther one follows her. If one has viewed the seas of upper Italy, perhaps also Venice, then Milan means but little more—one must taste a bit of Genoa and of the Riviera. And must he then forego seeing Florence, the most beautiful city of mid-Italy, with all its richness of art and nature? Upon the *Viale dei Colli*, the panoramic road that crowns the Florentine hills, it gives one a pang to say good-bye. "No, no; not yet back to the North," a thousand voices cry within us. "At least let us go to Rome." And shall we depart from the holy City of the Seven Hills and make our way without having seen Naples? One would rather die, so that the words of the Italian lyrist, "*Vedi Napoli e poi muori*," that is, "See Naples and die," may not be untruthful. And we wend our steps over the ancient *Via Appia* in the direction of the bay of Naples. Having climbed the rugged paths to Vesuvius' summit and found a world of landscape and sea at our feet, flooded with the warm colors of the south, every thought of "*Verdi Napoli e poi muori*" flees ignominiously, for the outlook over this exquisite portion of Italian territory will scarcely stimulate any one with a desire to die; no, it awakens more than ever the wish to live, and fosters a fresh longing for the many things which may lie behind Monte Angelo, yet farther southward. Then we plod our course over the grand highway along the seashore, so gorgeously provided with charming scenery, past beautiful Sorrento, Amalfi and Salerno, down to the narrow straits of Messina, where in misty violet tints the coast of Sicily and the snow-crowned Etna glimmer out of the dark-blue sea. And our drunken eyes having imbibed



ARCH OF TITUS, ROME.

Photograph by Dr. C. A. Parker, Chicago.

would spurn hunger and thirst, and forego all comfort, in their constant readiness to drink to the dregs the beauties of each picturesque spot with a luxurious nature-thirst, and who are content to find sleeping-places in the ruins along the roadway, possessing enough imagination to see

\*Translated from *Schweizer Graphische Mitteilungen*.

the grandeur of Sicilian scenery, we are driven yet more irresistibly to the far-away shores of Egypt and Tunis. And thus it goes, till we reach the pyramids, the last station of the Southland courser, where all longing is satiated.

While slowly meandering on the roads to the south one sees enhancement after enhancement; nature fairly surpasses herself here. The best and best principled of us may remain true and stanch to the end, but many succumb to her seductions and find that they have found such pleasure in this period of strolling and lounging upon the roads and the mountain paths, and of untrammeled existence, that the thought of returning gives them a severe shock. Work is distasteful; the narrow work-room oppresses this son of freedom, who has become accustomed to being constantly surrounded by sun and bright

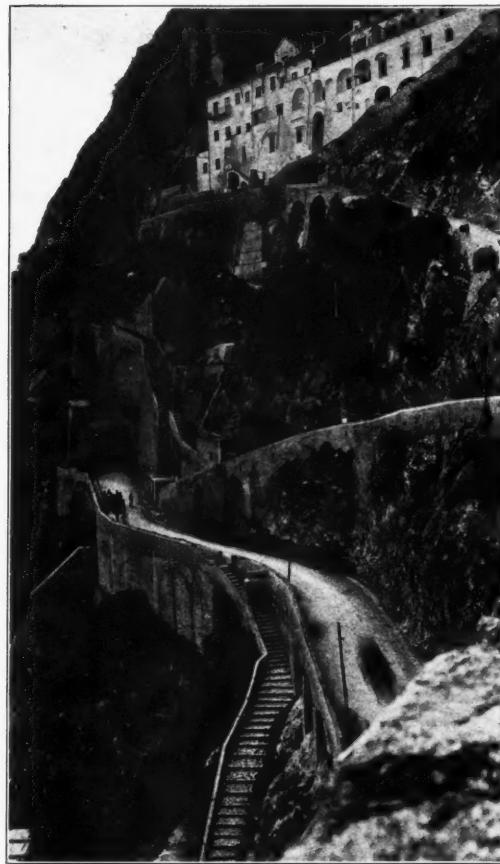
easels and appurtenances of German painters, whose compassion they have succeeded in invoking, in their excursions into the Campagna. But even this occupation does not often last. Thus many a young compatriot has here become older and worse, and his conduct does then not always redound to the honor and respect for the name of Germany. These are, however, thanks to Providence, but a fraction of those who take the trail to the south, thereby competing with the through trains, ignoring hotel and innkeepers, and with their "cold kitchen" and raw menu manage to subsist without Italian cooks.

One can not truly affirm that the German journeymen are welcome to the Italians. In a land wherein mendicancy is so common as in Italy an addition of such foreign competition can, of course, scarcely give delight. As welcome as are the faces of "paying" Germans and other foreigners, the workman is wished *a va muori e mozza te*. Nor is there any understanding of this strolling and nature-worship of the Germans, Austrians and Swiss, for these make up ninety-nine per cent of this touring contingent. I have never in Italy or elsewhere run across a French journeyman nor even an English one. I know Paris well. Here it is also the Germans, Austrians and Swiss, with whom are associated the Belgians, that come and go in



PART OF ROME'S WALLS.  
Photograph by Dr. C. A. Parker, Chicago.

skies and to let his glances roam freely over wide, charming landscapes, into the far depths of rich color. Only too soon is he once more outside, in God's free nature, in which the mild climate permits of an easier struggle for existence than yonder to the north of the Alps. And thus these intrepid nature-drunkards tramp the same sunny streets from the pyramids back toward the borders of Switzerland; but a glance at the glorious north Italian lakes renders it hard to proceed farther and take leave of all the beauty that Italy offers even such unexacting folks. So the choice is quickly made, to turn about, and once more strive southwardly. In this way many an honest, brave workman, in whose bones was lodged too firmly the yearning to lie under cypresses and pines and scan heaven's blue depths, has slowly gone to the bad and become a tramping vagabond, whom it is impossible to eradicate from the Italian soil despite frequent transportations through the consulates. To these and the German societies, where such exist, he makes his periodic visits and gives also plenty of vexation. Those in whom the wanderlust and the desire to tarry ever amid charming nature has become a disease, take everything as it comes and goes, beating their way through, and many an "old regular" is a well-known, constantly recurring visitor at the consulates, obtaining a modicum of "relief." Well for him who can master himself to return at the right time and make his way back to the north forever. He escapes the slow destruction I have during my stay in Italy seen moving toward many hopeful, intelligent young lives among the German workers sojourning there. A few endeavor to hold themselves above water as "tourist guides." But who can trust himself to such, whose shabby appearance alone is enough to arouse repugnance? Then some carry the



HOTEL CAPPUCINI-CONVENTO, AMALFI.  
Photograph by Dr. C. A. Parker, Chicago.

crowds, hunting work as artisans, printers, lithographers and engravers and often finding it. Here they enter via the railways and on them again leave city and country. One neither tramps nor begs one's way to and from Paris. And in London, which is a constant magnet attracting for-

eign workmen, it is the same. They come here by ship and in it sail away again. Thus Italy has the dubious honor of being the Mecca of German artisans. Nearly all trades are represented. Many a master or manufacturer is glad to obtain good German journeymen and endeavors to hold them. Unfortunately, this is rarely possible. The wanderlust brings them to his shops, and this drives them away again as soon as there is a little money in pocket. "What more does one need, and why should one work before it is all gone again?" reason so many of them. Others, again, prefer not to work at all, or if forced to do so, hire themselves out for a short time as servants to the large hotels of Rome, Naples and Capri. In this manner they also become acquainted with the country and its people.

The influx is greatest in spring. When our native birds return from the warm south, they meet on the way the northern wanderbirds, southward bound. I was astonished at the great number I still saw in Rome and Naples during April and May, and also in June. Large troops of them traveled down the Via Flaminia to Rome's gates. And like their compatriots with the high-standing collars and carrying the red Bädeker in hand, they, in their scant clothing well covered with the plentiful dust of Italian country roads, also enjoyed viewing the grandeur of the Forum, the Palatine, the Capital, the Vatican, etc. Be they

country and its people without "panhandling." And among us were enough compatriots who, in the same way, had ably toured Greece, Egypt and Tunis, in that they looked for and found work in Athens, Cairo, etc. Of course, we had to practice economy with our earnings, so that there remained enough to pay our way home. Naturally, the Simon-pure tramps ridiculed our method of living.

Spring comes again to our land, and the old wanderlust stirs the blood of many a disciple of noble Graphia, perhaps also to make a pilgrimage to fair Italy. Where there is light there is also shade, and strong light gives a deep shadow. These lines are meant to show the shadows of the south to those who in their ignorance imagine nothing but light is to be seen. Certainly, it is sweet to rest in *dolce far niente* under the pines, and under the influence of nature's beauteous sights one's dreams may be most wonderful ones. But trust not too deeply these insinuating charms; do not yield yourself to the country roads and chronic loafing. Be warned. These travel remembrances show you the dark side of the entrancing south. Yes, many roads lead to Rome — choose, if you possibly can, the best.

#### SAN FRANCISCO'S NEEDS.

A. H. McQuilkin, editor of THE INLAND PRINTER, is making a careful study of conditions in the commercial printing industry here, and is taking a keen interest in the effort now being made to organize the employing printers of San Francisco into a society having for its object a general and lasting betterment of trade conditions. At no time in our local history, perhaps, has the outlook for the permanent organization of the employing printers on a permanent basis been more encouraging. For the first time in their history the employers, individually, have invited the coöperation of other branches of the trade — the supply men and the skilled mechanic — to sit in conference and discuss the welfare of all elements of the trade. Their action is most commendable, and is worthy of encouragement. For years the three most important elements in the trade have worked each in its own way; each with a blindly selfish desire to get the most for itself out of a bad condition of affairs; each distrusting the other, and generally all on the defensive. As a matter of fact, nearly all of the vitality of the unions has been expended in creating defenses against attacks made upon them by organizations of employers, who, in turn, have felt that they must fight against the ever-encroaching hordes of labor. In turn, the supply men have played the middle against both ends, discriminating against men who pay 100 cents on the dollar and in favor of delinquent customers who finally settle their accounts on a pro rata of available assets. To use the words of Mr. McQuilkin, the trade needs an "enlightened selfishness." A little enlightenment and a get-together spirit will demonstrate that there is enough for all, and that the legitimate profits of the trade that now "leak into the pockets of the public" will be saved to those engaged in the business of commercial printing. It is encouraging, at least, to know that representatives of the various branches of the trade can put their feet under the same table and discuss the needs of the business, rather than parry and point over wage scales and hours of labor. It shows that individuals representing different interests in the industry are thinking along the same direct lines.—George A. Tracy, in *Typographical Journal*.

#### OVERESTIMATED.

"Yes, sir! I tell you this entire country is in the absolute grasp of thirty men."

"You don't tell me! I had no idea the number was so large." — *Life*.



AMALFI, FROM HOTEL CAPPUCCINI-CONVENTO.  
Photograph by Dr. C. A. Parker, Chicago.

poor devils, yet they must see old Rome. An old regular of the guild then often takes the rôle of guide. Now, this would be all fine and nice, if a part of these wanderers did not visit the restaurants to beat them out of meals. When one sits there partaking of one's humble repast and these German "hobos" appear on the scene, it is really not very agreeable, especially if one sees that they would rather beat their way than work, where others earn their money by strenuous work in order to visit Italy, and while there works equally hard and faithfully to earn the money for his return voyage. Nor do the Italians enjoy this beating of the inns and eating-houses. Are there not plenty of native mouths seen at the tables or before the windows? When these Italian "guests," therefore, are aware of the presence of northern journeymen, they often indulge in the pleasure of making all sorts of tart remarks calculated to disturb their equanimity. Many a "rough house" have I thus witnessed in Rome and Naples, where I associated on a most friendly footing with lithographers and engravers having steady employment there. We also had our longings to go on the road through beautiful Italy. The week was given faithfully to work, but Sundays found us in the Campagna or in the neighboring Sabine or Albanian hills, and when the state of work permitted we would take two and three day trips into the farther vicinity of Rome and Naples. Thus we also became acquainted with the

**EMPLOYERS' PRINTING TRADES ASSOCIATION OF SAN FRANCISCO.**

From the various efforts that have been made from time to time to establish in San Francisco and elsewhere an association of employing printers, the purposes of which should be so comprehensive as to include every consideration affecting the interests of the allied graphic arts, experience has been gained of unquestionable value.

It is unnecessary to dwell on these experiences beyond the fact that they are guides to shape a course of action in the future that will bring to the printing trade in San Francisco and elsewhere an assurance of peaceful adjustment of all difficulties; a restoration of the just profits of the trades; the elimination of unethical practice, and the establishment of a definite code of trade usages—not necessarily obligatory, but established as quotable and at least nominally accepted principles to govern in all disputes.

The employing printers have not only been confronted with keen competition among themselves, but a spirit of mistaken enterprise has induced many good mechanics inexperienced in business to enter the field, and a competition so irregular and irrational has been prevalent of recent years that there appears to be no accepted valuation of printing. This condition, most demoralizing to the buyers of printing, has given opportunity for prospective customers playing one printer against another by false statements, by unfair practices of various kinds, until what little confidence an employing printer had in a competitor has reached the vanishing point.

Under these conditions, superposed on the situation brought on by the great fire in San Francisco whereby every printer had to buy a new plant—and the necessarily heavy credits extended by the supply houses and paper-dealers—the creditors of the employing printers, generally speaking, have been solicitous to aid them to organize some form of an association, so that law and order might be brought out of this chaotic state of affairs.

A personal canvass was instituted among the representatives of the supply houses, paper-dealers, employing printers, typographical union, pressmen's union, and the bookbinders' union officials, and a more or less hopeless view was expressed that conditions could not be bettered—though all expressed a desire to act to the best of their ability to bring about a more desirable condition. Where so much good intention avowedly existed the reasonable expectation was that if these expressions could be made directly in the ears of those most interested no harm could result and much possible good.

That a true mutuality of interest exists is to state a very obvious but a much ignored fact. All these interests are virtually engaged in the same business, and they are all more or less affected by any action taken by any one or more of the several interests. The source to which they all look for their profit is the public—and the public seems to be getting the most of the profits.

Each interest has competition within itself, and this fact should be kept steadily in view by the other interests, for by neglecting to guide our actions on what is reasonable to demand and simply insisting on the unreasonable, we open the same door for disorder to that particular interest by disturbance in prices as has been opened for the printing trades at large.

Obviously, so far as the supply houses and paper houses are concerned, the matter of credits is susceptible to the same reserves as in any other lines. It is inconceivable, for instance, that a merchant who has much outstanding paper can indulge in habits of flagrant dissipation and extravagance without exciting the anxious inquiry of his creditors. He is a free moral agent, of course, but he owes

money, and his practices are not money-earning practices. Or, if he begins selling out at less than cost, will his creditors let him walk away with the goods? So, if a printer has obtained credit, it is of vital importance to the supply houses and to the paper houses that any flagrant act of price-cutting should be made the occasion at least of a word of caution, for if that printer can not make money how can he pay it? If the printer is encouraged to look for his profit from the public and to get it from the public, he will do less squealing about the demands of labor and the terrific profits made by the paper houses from broken packages and by the typefounders from the sale of sorts at 25 cents above list.

It is reasonable also that some consideration might be given to the fact that the paper houses are here to cater to the printing trade, and that if all the paper business was conducted through this channel the printer would actually gain in the aggregate.

That organized labor occasionally hurts itself worse than its avowed enemies is to state a truth, and in no way does it hurt itself worse than by the insistence on shop usages that ordinary economics would themselves regulate. But the lawmaker we have always with us. An opportunity to know the point of view of all the interests in the trade would assure to organized labor a steadiness of action that would be as much an asset to itself as to the other interests.

The employers in the printing trades in San Francisco show a disposition to organize as an association to treat on equal footing with the association of supply men, paper houses, etc., and organized labor, and with these organizations to establish a joint conference committee to deliberate on all questions affecting the trades. The intent being to bind no one to any course of action, but simply to so ventilate such ordinary questions of business and commercial economics that the most ordinary business intelligence will seek to protect itself against policies which point the way to ultimate loss.

The first formal meeting to consider these propositions was held on the evening of December 28, 1908. The notification to all the interests was as follows:

OFFICE OF THE FRANKLIN ASSOCIATION OF SAN FRANCISCO, 343 Front street, San Francisco. Telephone, Kearny 4275. A joint conference between all the interests in the printing trades has been proposed and generally accepted by the supply houses, employing printers, the Typographical Union, Printing Pressmen's and Assistants' Union, and the Bookbinders' Union.

The presence in San Francisco of the international president of the Pressmen's Union, the international president of the Bookbinders' Union, and Commissioner H. N. Kellogg of the American Newspaper Publishers' Association, makes this time, the closing of the year, an auspicious one for a frank consideration from all sources of remedial measures for the irregularities that have weighed on the printing trades during recent months.

That much valuable and interesting information will be forthcoming is assured.

This meeting will be held on Wednesday evening, December 30, 1908, at eight o'clock, in the Chamber of Commerce rooms, 1337 Merchants' Exchange building, California street (between Sansome and Montgomery), San Francisco.

You are earnestly invited to attend this meeting, which may properly be classed as the most unusual meeting ever considered in the printing industry.

SAN FRANCISCO, December 28, 1908.

Although this meeting was called in the holiday season, a very satisfactory attendance showed the interest aroused by its avowed purposes. Among the firms and interests represented were:

Associated Printing & Supply Company.  
Althof & Bahls.  
Abbot, F. H.  
Bardell Art Printing Company.  
Barry, Edw. P.  
Bartow, Joseph S.  
Belcher & Phillips.  
Brown & Power Company.  
Boehme & Meeready.  
Brunt, Walter N., Company.

Badescu Printing Company.  
 Canessa Printing Company.  
 Calkins Publishing House.  
 Crocker, H. S., Company.  
 Dettner Printing Press.  
 Foster & Ten Bosch.  
 Foley, F. W.  
 Francis-Valentine Company.  
 Gabriel-Meyerfeld Company.  
 Hughes, E. C., Company.  
 Hancock Brothers.  
 Janssen Lithogravure & Label Company.  
 Kitchen, John, Jr., Company.  
 Murdock, C. A., & Co.  
 Morris-Travers Press.  
 Marshall Press, The.  
 McNeil Brothers.  
 Neal Publishing Company.  
 Pilot Printing Company.  
 Phillips & Van Orden Company.  
 Primo Press.  
 Rincon Publishing Company.  
 Roesch, Louis, Company.  
 Stern, M. L.  
 Schmidt Lithograph Company.  
 Upham, Isaac, Company.  
 Williams Printing Company.  
 American Typefounders Company.  
 Ault & Viborg Company.  
 Blake, Moffitt & Towne.  
 Bonestell & Co.  
 California Ink Company.  
 Graham, George D.  
 Hansbrow, George R., & Co.  
 Keystone Type Foundry.  
 Mergenthaler Linotype Company.  
 Pacific Coast Paper Company.  
 Pacific States Type Foundry.  
 Reed, George Russell, Company.  
 Seybold Machine Company.  
 Shattuck, E. J., Company.  
 Zellerbach Paper Company.  
 Harrington-McInnes Company, Oakland.  
 Jordan Printing Company, Oakland.  
 Wetzel, B. G., Oakland.  
 A. H. McQuilkin, editor THE INLAND PRINTER.  
 H. N. Kellogg, commissioner American Newspaper Publishers' Association.  
 George L. Berry, president International Printing Pressmen's and Assistants' Union.  
 Robert Glockling, president International Brotherhood of Bookbinders.  
 George A. Tracy, president Typographical Union, No. 21, and president Allied Printing Trades Council.  
 L. Michelson, secretary Typographical Union, No. 21.  
 George B. Goodhue, auditor Franklin Association.  
 T. J. Leary, president Bookbinders' Union of San Francisco.  
 D. Doggett, president Pressmen's Union of San Francisco.  
 Charles W. Radebold, business agent Pressmen's Union of San Francisco.

Mr. I. O. Upham, president of the San Francisco Franklin Association, called the meeting to order and announced that as it was proposed to give the utmost freedom of action, so that, whatever complexion the thoughts expressed might assume, some concrete plan could be founded on the merits of the work of the meeting and other meetings that might follow, he would turn the conduct of the meeting over to Mr. Charles A. Murdock.

Mr. Murdock was received with applause and on assuming the chair said that it was certainly an honor that any one might be proud of to preside over a meeting of such a unique and representative character. The idea of calling all the interests in the trade together in deliberative council was a most happy one and could be productive of nothing but good, and a more satisfactory era for the trades was already in sight if the principles of co-operation were even adhered to in a moderate way. He would call on A. H. McQuilkin, editor of THE INLAND PRINTER.

Mr. McQuilkin said, in part:

"We are here on this the last day of the year but one, representatives in our several capacities of that great art—'The Art Preservative of Arts'—an art through means of which untold millions yearly roll into the coffers of enterprise.

"It is true that while our art has been extolled by orators and poets—and that these tributes have been grateful to us in a dim sort of way—the substantial rewards of commercialism have not come to the printer to the extent of his deserving.

"We have been so busily engaged in careful calculation ascertaining how cheaply we can do printing that we have actually lost caste among ourselves.

"Each interest in the trade has considered the situations that have come about from time to time from the standpoint of its own immediate necessity—and acting on this spur of necessity, the action has frequently been so narrow and so drastic as to injure the trade at large and therefore injurious also to the first cause.

"That many practices injurious to the trade are common, we all admit—and we must also admit that no one factor in the trade can formulate or make effective remedial measures.

"We are met, therefore—men representing in its entirety the printing trades of San Francisco—to see if we can lay the foundation-stone at least of the edifice of business confidence.

"We meet as the exponents of a great art to hear what each one has to say fully and frankly. And it is not too much to hope that out of this and other conferences we may have a new light thrown upon our estimate of each other, so that in a reasonable and considerate manner we shall arrive at a course of action or courses of action in co-operation that will place the printing trade in its own respect and in credit and profit on a par with every other business enterprise.

"A more or less satisfactory association exists among the supply houses and the paper trade houses.

"The unions are well and conservatively organized.

"But the employing printers are organized nominally only, on specific and limited lines—a weak and unsatisfactory form of organization, in which permanency is ignored. Indeed, one of the strongest organizations of this character in the East already shows signs of disintegration—though it could be preserved by broadening its activities to include the platform of joint conference between the interests, the development of which idea we are met to consider at this time.

"By joint conference the supply houses, the paper houses, employers and the trades unions have everything to gain and nothing to lose. And perhaps the first thing we have to gain is the confidence of each other.

"So long as we pull apart we will make no progress, but in carefully considered united action we are certain to arrive at our objective point—an adequate compensation for the investment of our capital, our experience and the labor of our brains and hands.

"In order to give a tangible something for debate, the following propositions are respectively submitted:

"WHEREAS, The printing trades in San Francisco are suffering from practices which are against the best business ethics, whereby the profits of the trade are reduced, its credit brought to a low state, and competition replaced by a state of commercial anarchy;

"WHEREAS, The paper-dealers and supply houses of San Francisco are necessarily deeply concerned in regard to this condition, and have at various times sought for remedial measures, but such efforts have not brought the fruit of their deserving owing to the inability of those most chiefly concerned to find some bond of cohesion; and

"WHEREAS, The International Typographical Union, the International Printing Pressmen's and Assistants' Union, and the United Brotherhood of Bookbinders view with concern the lowering of the status of the trades and recognize their responsibility as individuals and as organ-

izations to aid in their rehabilitation by every means in their power; and

" WHEREAS, The paper-dealers and supply houses of San Francisco are organized for the protection of credits, and their counsel, Mr. F. V. Keesling, sees in the coöperation of all the elements in the trade a source of great ultimate good; and

" WHEREAS, The Allied Printing Trades Council and the printing-trades unions severally, locally and internationally, are ready and willing to coöperate with the employing printers and the supply houses and paper-dealers in joint counsel for the betterment of prevailing conditions; and

" WHEREAS, The employing printers of San Francisco have an organization for specific purposes in San Francisco, the Franklin Association;

" Resolved, That the employing printers of San Francisco here assembled in consultation with the paper-dealers, the supply houses, and the representatives of organized labor, recognize the great possible value of this form of coöperation with all the elements of the trade in the formation of a joint council, and to that end, in order to treat with those bodies on an equal footing, hereby declare their intention of forming an association, the scope of that organization to include the activities proposed by the joint conference with the paper-dealers, supply house and organized labor; and all subjects that affect the printing trades, directly or indirectly."

Mr. H. N. Kellogg, Commissioner of the American Newspaper Publishers' Association, was the next speaker. He recited in a calm, convincing way the benefits the newspaper publishers had received from their association, originally formed on social lines, but gradually extending its functions to cover every interest in the newspaper business. While competition is as keen as ever between the publishers, the character of that competition was regulated, and practice such as the giving commissions for advertising contracts to clerks and others on the assumption of an imaginary influence had been abolished. The contracts with labor had perhaps been the most productive of good, assuring the newspapers uninterrupted publication and the settlement of all difference by conference. A notable instance of the value of the contracts was shown in the recent telegraphers' strike. The union in a certain city notified the newspaper publishers that its members would not set any "scab" copy. If this action was tolerated, it was evident that every newspaper in the United States, with few exceptions, would have failed to appear. Commissioner Kellogg called the attention of Mr. James M. Lynch, president of the International Typographical Union, to the fact that the local union in question had made an announcement contrary to the contracts existing between the Newspaper Publishers' Association and the Typographical Union, and President Lynch immediately wired the local union that all copy must be set, without prejudice. Thus a very serious situation was avoided and an object lesson of the value of contracts presented to both capital and labor. On the question of the price of newspaper, Commissioner Kellogg said that his association had reasonable assurance that its efforts to have the duty removed would be successful. The benefits that all interests had derived from the conference and arbitration agreements were increasing rather than diminishing. He was assured that the propositions of the present meeting would develop into great benefits to the commercial printers. [Applause.]

Mr. George L. Berry, president of the International Printing Pressmen's and Assistants' Union, announced that the plans in prospect appealed to him very strongly. So far as he himself was concerned and so far as his influ-

ence extended he was in hearty accord with the proposed joint conferences. Every union, every employer, and every supply man and paper-house would benefit by a better understanding, and the way to get a better understanding was to have all the facts before the allied representatives of the printing-trade interests. The success which had attended the arbitration agreements with the Newspaper Publishers' Association and his organization was an earnest of what could be accomplished by the united consideration of the allied industries in the commercial printing world, and for his part he would leave no effort untried to make good with his organization so far as he could speak for it. [Applause.]

Mr. Robert Glockling, president of the International Brotherhood of Bookbinders, expressed his gratification at being present at a meeting of such promise. He recited the benefits his branch of the trade and the interests he represented had received from organization. They had yet much to learn, but they were learning. Learning a greater degree of toleration as they became better acquainted and better organized. Appreciating more and more every day the status of capital and labor in economics and their duties and responsibilities to each other, his view was that the worker should receive a larger consideration, not only in wages but in everything, and indeed it was evident from the lack of organization among employers and the effective organization of skilled labor that there was little that skilled labor desired that it could not have, so far as the employers were concerned, within the lines of economic adjustment. He had a deep interest in the proposals made at this meeting. They were full of promise to all, and their fulfillment he felt would be assured by careful and well-considered action. Personally he would use his best efforts to promote the good work. The plan was unique, it was broad and comprehensive, and for that reason bound to grow, and his organization, so far as he could speak for it, would do its part. [Applause.]

Mr. George A. Tracy, president of San Francisco Typographical Union, said that he was proud to say that he stood in such a meeting as the president of an organization established in 1855. They were rightly termed skilled labor—the aristocrats of the trades. Older than any of the organizations, the more opposition they received the stronger they became, and getting stronger every year; they were here to stay and do business. It depended on the other organizations or on the individuals in the trade on what terms organized labor should do business with them. It had been rightly said by one of the previous speakers that there were three elements in the trade—the supply and paper houses, the employers, and the skilled workers—all looking to the public for the reward of their labor and investments. Coöperating on some plane of common interest, the printing trades could be saved from unnecessary competition and wasteful practices. It was the common practice in past years away back in New England, where he was born, when a man wanted to purchase anything, a hat, shoes, clothing, or whatever it might be, that when he was told the price he would offer a lesser sum. That was the accepted way of doing business in those days. But to-day what man going into a store to buy a hat or any other article would offer a less sum than that asked? He ventured to say that not a man in that room would even think of such a thing. But when a man comes to buy printing the case is entirely different—then the methods of the past come into action, and the customer practically dictates the price, working on the fears, the necessities, or the ignorance of the printer. That the plans proposed were correct he had confidence. No one was pledged to commit himself to anything that would injure him in any way. It was a proposition so all-embracing that its value grew on

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the mind as it was contemplated. Individually, he would use whatever abilities he had to further its measures. Care and consideration should mark every development of the proposed conferences. He was glad of this occasion, its promises and its hope. [Applause.]

Mr. Cutler Bonestell, of Bonestell & Co., president of the San Francisco Paper Trade Association, said that he considered the proposals very significant. The paper trade had been for many years working along independent lines in San Francisco, though it was true that every man in the paper trade knew that some form of organization would avoid loss through irregularities in competition. If one paperman saw another coming down the street he would not go across the road or around a corner to avoid meeting him, as his disposition was in the old days. They had an association which was working reasonably well in conserving the business against disintegrating influences. They were, of course, competing with each other as keenly as ever, but they had become better acquainted and believed less evil and more good of each other as time went on. Whatever he could do to cement the understanding which was being projected in this meeting he would be glad to do. [Applause.]

Mr. Towne, of Blake, Moffit & Towne, paper-dealers, said that he had not been fully advised of what was proposed, but that he was always interested in any movement for the improvement of the trade. He was not prepared to speak on the subject now, but was willing to be instructed.

Mr. George L. Alexander, manager of the American Type Founders Company, San Francisco, said that while the proposals appealed to him, he did not desire to offer suggestions beyond the fact that the employing printers should have some form of organization, and the suggestions made seemed to assure a good foundation for an employing printers' organization.

Mr. W. V. Harrington, Harrington-McInnis Company, Oakland, and president of the Alameda County Franklin Association, in a rattling speech told how his association, working with organized labor, succeeded in keeping printing which should be done in his section from leaving Alameda county. He spoke emphatically in favor of the proposed joint conference, and was sure it would be an unparalleled success.

Mr. Louis Roesch, whose reputation as an accomplished printer, and whose unusual personality gives him distinction far beyond the circle of his acquaintances, was greeted with anticipatory smiles as he solemnly reproached the last speaker for any aspersions of the conduct of San Francisco in taking printing from Oakland. Oakland lived because of San Francisco. Take San Francisco away and Oakland would vanish. What printer in San Francisco ever made any money out of Oakland printing? He appealed to his friends about the room, and many agreed with him.

Mr. Harrington asked to be allowed to explain: "How could any San Francisco printer make any money off Oakland when they would take a four-dollar job from Oakland for a dollar and a half?" [Laughter and applause.]

Mr. George Neal, of the Neal Publishing Company, on being invited forward, was received with vigorous applause. With characteristic directness he approached the heart of the matter as it affected the employing printer. He alluded to the efforts previously made to organize, and said that if, for instance, a joint conference board was established, and a job of printing was being competed for, worth approximately, say \$600, and three or four printers made bids in that neighborhood, but one bid was made, say \$350, for the job — what then? If the facts were laid before the joint conference committee, would the influence of that committee be of no avail in showing that printer that he

must have made an error and was robbing himself? Or, if he was making such a figure knowingly for some ulterior purposes, would it not be imperative for every interest in the trade to make its protest effective? Some might say that this plan gave too much power to labor. Well, we are not giving any more power to labor. It has all it wants. Perhaps more than it wants. "I know something about fighting labor." [Continued applause.]

Mr. Walter N. Brunt, W. N. Brunt & Co., spoke in favor of the proposition, asserting that it promised well for all interests.

Mr. J. F. Hancock, Hancock Brothers, said that he saw in the plans proposed a power to help the printer that should be put in effect as soon as possible.

Mr. Louis Roesch: "Mr. Chairman, we have here with us, I am glad to see, the biggest printer in San Francisco, the most successful printer, and the smartest printer. I would like to hear from him. We would all like to hear from him — my friend, Mr. Max Schmidt." [Loud applause.]

Mr. Max Schmidt, Schmidt Lithograph Company: "Mr. Chairman: I did not know until now that Mr. Louis Roesch was a friend of mine. [Laughter.] I have, I regret to say, been looked upon as opposed to organized labor — to the unions. This is a mistake. There were certain demands made upon me that I was totally unable to grant and I tried to explain the conditions, but there was nothing that I could appeal to, and so there was a strike. The unions are trying to better the condition of the individual worker, and that is right. I want to improve the condition of the individual worker. We both have the same desire — and having the same desire there should be no serious disputes. I thought I might be asked to say something at this meeting and prepared a few notes which, with your permission, I will read. [Applause.]

"In the future, labor is to rise still higher. The joint-stock form opens the door to the participation of labor as shareholder in every branch of business. In this, the writer believes, lies the final and enduring solution of the labor question. The Schmidt Lithograph Company made a beginning by making from time to time some twenty-odd young partners, all of whom were selected on their proved merits after long service. This being an experiment, I did not care to have the company take this risk, so I sold all of these shares from my own holdings at a price considerably lower than the cost to me. Their notes were accepted, payable only as the parties could afford to make payments.

"The different foremen now sit in conference at the board with the managers in the office. We have in view the paying of bonuses yearly to men who have done exceptional work. In subordinate positions, this class will naturally feel that they are on the upward road to admission as partners, their feet upon the ladder.

"Able men managing their own works, in competition with large concerns employing salaried managers, are certain to distance their corporated competitors. Nothing can stand against the direct management of owners.

"Every employee a shareholder" would prevent most of the disputes between capital and labor, and this chiefly because of the feeling of mutuality which would be created, now generally lacking.

"Just as the mechanical world has changed and improved, so the world of labor is bound to advance from the slavery of the laborer to the day of his absolute independence, the day when it shall be the rule for the workman to be partner with capital, the man of affairs giving his business experience, the workman his mechanical skill, to the company, both owners of the shares and so far equally interested in the success of their joint efforts, so that without their co-operation success would be impossible.

"The idea of making workmen shareholders, and dividing a percentage of the profits among those rendering exceptional service, will probably encounter the opposition of the extremists on both sides, the violent revolutionists of capitalistic conditions and the narrow, grasping employer whose creed is to purchase his labor as he does his materials, paying the price agreed upon and ending there. But this opposition will, we believe, amount to little.

"We in our company have planned a great many changes along the line of welfare work, but have so far only introduced a schoolroom and library, arranging for a lecture once a week on topics of great interest to all, especially the younger generation, and we have also instituted a social club; all of this with the intention of getting closer together and better acquainted with each other. A general accident and life insurance plan is under consideration.

"We believe one point to be clear, namely, that the only step toward improved labor conditions is through the stage of shareholding in the industrial world, the workman to be joint owner in the profits of his labor and having a voice in management as joint owner.

"What the workman has to consider, and consider well, is whether this be not the most advantageous path for him to continue to tread. So far as we have tried it, it has proved a decided success, and it can easily be continued, since it is proving mutually beneficial to capital and labor.

"One of the greatest advantages will be found in drawing men and managers into closer intercourse, so that they become friends and learn each other's virtues, for that both have virtues we all know, as most of us have been both employee and employer. As our establishments grow, it becomes more and more difficult and almost impossible for workman and employer to know each other, but when the managers and workmen are joint managers, and both are paid wages, as even the president of the company is, we shall see greater intercourse between them. In the case of disputes, it is certain that the workmen-partners have a status nothing else can give. They can attend all shareholders' meetings and have a voice there if desired. Entrance into the partnership class means increased power to workmen. On the other hand, knowledge of the company's affairs, its troubles and disappointments, which come at intervals to the most successful concerns, will teach the workman much that he did not know before."

[Applause.]

Mr. Louis Roesch: "Mr. Chairman, I would suggest that my friend Mr. Schmidt make us all apprentice-partners and then all our difficulties would be settled." [Laughter and applause.]

Mr. A. M. Meyerfeld, Gabriel-Meyerfeld Company, gave some instances of unfair practices and said that the plans outlined appealed to him and that he was heartily in accord with them.

Mr. Thomas H. Doane, Pacific Coast Paper Company, said that he had not come prepared to speak, but to listen. He was in sympathy with the plans proposed, and his company would coöperate with the other interests to bring the objects of the meeting to a successful issue.

Mr. I. Zellerbach, Zellerbach Paper Company, said that, like Mr. Doane, he had not anticipated being called upon to speak. He would aid the work in every way in his power, as its plans appealed to him.

Mr. E. H. Dettner, Dettner Printing Press, called attention to the large amount of printing brought from the East by banks and financial institutions, and suggested that the activities of the proposed joint conference committee would be useful in adjusting this discrimination.

Mr. H. W. Willmott, California Ink Company, spoke in favor of the proposals.

Mr. George D. Graham, printing-inks and rollers, said that he was in hearty accord with the plans proposed, and his best efforts were at the service of the several interests to make it a go.

Mr. G. D. Phillips, Phillips & Van Orden Company, spoke in favor of the proposals and recited how by perfected organization his house was able to hold its work, because it was able to do it so cheaply that no one else wanted it, yet they make a profit. The significance of this statement is perhaps the strongest endorsement that these proposals have yet received.

The chairman asked for some definite action, and the resolution previously offered was called for. A. H. McQuilkin suggested that a substitute be offered and submitted the following, which was approved and signed by all present:

"The undersigned representatives of the employers in the printing trade of San Francisco hereby concede that by joint conference with the representatives of the supply houses, the paper-trade houses, and the representatives of organized labor in the printing trades, we may arrive at a solution of many of the problems that have brought the printing trades into a comparatively unprofitable condition. Therefore.

"Resolved, That a conference committee of the representatives of all the interests be appointed, at the discretion of the chair, to formulate plans for joint conferences at stated intervals; further

"Resolved, That we append our names hereto as a pledge that we shall respond to a call of said joint conference committee for the formation of an Employing Printing Trades Association, comprehensive in scope, to coöperate on equitable terms with the several organizations in the printing trades."

On motion of Mr. I. O. Upham a rising vote of thanks was tendered to A. H. McQuilkin, editor of THE INLAND PRINTER, for his work in bringing together the allied interests in the printing trades in such great promise for the future.

#### SOME TRUTHS ABOUT THE PRESS.

At the National Editorial Association convention at St. Paul, Minnesota, one of the ablest addresses was delivered by John A. Sleicher, editor of *Leslie's Weekly*, in the course of which the speaker said:

"It has been said in England that the world is being educated by the half-penny press, and we know that in this country the one-cent newspapers are giving the masses most of their instruction. Teaching is not always education, for everything depends on what is taught. What are we teaching — right or wrong, truth or error, justice or injustice? One of our delusions is that the public has an infallible conscience, and that newspapers that follow public opinions can not go wrong.

"Conscience is not infallible. A morbid condition may hide its infirmity behind the guise of conscience and make it the accomplice of guilt. Newspapers are often responsible for creating a vicious public opinion and then running away from its evil consequences, like the boy who lights a fire on top of a haystack and has to fly to save his life.

"Claiming to be impartial, nothing is more one-sided than the ordinary newspaper story. The reporter gathers his facts in a hurry from the side that he can most easily reach. If he can reach both sides, he will take the one with the sensational quality. He is not a judge dealing in equities, but only a reporter representing the ravenous appetite of a sensation-seeking public that must be fed — a public that has little time for newspapers that believe in the educational and uplifting. This should be left to the

pulpit, and while the yellow press flourishes, the religious press struggles to exist, and the pews of the churches are fast becoming empty.

"It is a delusion to imagine that if you see it in the newspaper it must be so. It is not so half the time, and is only half so all the time. Say, if we will, that we give the people what they want, yet the fact remains that while, with our cables, telegraphs, and telephones, wireless messages, our Associated Press, automobiles, limited flyers, and unlimited facilities, the newspapers have, as never before, conveniences of access to sources of information, yet they are not as accurate as they were fifty years ago. They printed less matter and covered a narrower field, but news was news.

"The public persists in the delusion that newspapers are printed for philanthropic purposes. The publishers, who have the bills to pay, labor under no such false notion. Newspapers, magazines, weeklies and quarterlies are published for profit, all of them and all the time. They are business propositions. Their purpose is no different from what it was fifty years ago. Why has their character changed? Because their readers have changed. The public has come to believe that the newspaper has taken the place of the theater and circus as well as the school and the pulpit; that it must embellish the news until it reads like fiction, and advocate a code of morals that will take the starch out of the Ten Commandments. Newspapers that cater only to the good are therefore as lonesome as a solitary tombstone in a newly opened cemetery. But let us seek the light.

"You boast of the power of the press, but you are the victims of inequitable libel laws that you have not the power to repeal. You are outraged by absurd and arbitrary postal rulings, not enacted into law, under one of which you are forbidden to extend such credit as you desire, and such as every other business gives to its patrons. You are debarred from mail privileges without a hearing until you have already been made to suffer. A senator of the United States, who had given financial aid to a struggling magazine, told me he had lost over \$30,000 because of the harm done to the publication by the arbitrary ruling of a subordinate of the Postal Department. Yet the Constitution declares that 'Congress shall pass no laws abridging the freedom of the press.'

"I fear that with all their boasted power, the editors of this country have not as much influence on legislation, at Washington especially, as Sam Gompers. To-day the power in politics is the party boss, whom the press makes, but can not unmake or control. The maker should be the master.

"The credentials of a popular journalist are not found in a university education or the acquirement of universal knowledge, but in the possession of a vivid imagination and ability to write fiction. To a degree the nation's welfare is at the mercy of a profession open to any one who can borrow a pen and hire a press. It is surprising that the suggestion is heard, that journalism should be made, by statute, a regular profession, with entrance into it dependent upon one's ability to pass a rigid examination such as that required for medicine or the bar.

"The urgent need of every great American city is for a daily newspaper that shall print less and better news; that shall exercise such censorship over its columns that no one's character shall be assailed, no institution's standing be discredited, no vested right be jeopardized, and no man or woman's motives impugned until the editor has justified his statements. Better less news and real news; better news a day late and right than a day earlier and wrong.

"It has been said that this is a time of many books and

little literature. It might be added that this is an age of many newspapers and little news. What do the voluminous Sunday newspapers give to uplift humanity? They give just what the public seems to crave—pages of divorce proceedings, frivolities of fashion, piquant and often painful personalities, muck-raking attacks of men in public and private life, exposures of the degradations of the slums, imaginings of the absurd and the impossible, with little poetry, religion, or sentiment, and no attempt to uplift or refine.

"So the most remarkable religious gathering in many years, the quadrennial conference of one of the largest denominations in the world, held in Baltimore last May, received less attention from the newspapers than contemporaneous prize fights and horse races.

"Lord Cromer, in his recent book on 'Modern Egypt,' attributed to an English daily paper that outburst of hero worship in 1885 which compelled Gladstone, against his judgment, to send General Gordon to his tragic death in the Soudan. How many men eminent in public and private life in the United States have been hounded into retirement, disgrace, and in some instances to death by the injustice of a thoughtless and sensational press?

"But 'Get circulation' is the motto. Get it, for it means money and power! Assail the rich, print the sanguinary details of every horrible crime and disaster, varnish vice, appeal to the passions, distort the truth, divide the people into masses and classes and pit them like wild beasts against one another, shock the sensitive, mock the reformer, show the people how they are deceived and oppressed, and never fail to impress upon the maddened mob you are creating that you alone are the friend of a long-suffering people.

"The press thought it was helping itself when it joined in the assaults of the muck-rakers upon capital, the railways and industrial combinations. If a few great captains of the railroads, of industry and finance get more than the rest of us, this is only what happens in all lines of business including our own. It is the royalty paid to genius, foresight and industry. When the panic came, instantly every railroad and factory was compelled to economize. The first cut was in their advertising. It will startle you to hear that over \$5,000,000, that under ordinary circumstances would have been appropriated for advertising purposes this year, was necessarily eliminated from consideration by railway and industrial corporations after the panic. For how much of this are we responsible?

"Whether its material rewards be great or small, journalism is the most attractive of all the learned professions. It has a fascination found in no other. It brings a certain influence and power that money can not buy, and it commands a deference that many seek and few obtain. It is the 'new estate' to which Edmund Burke so eloquently referred when he said that there were three estates in Parliament, but in the reporters' gallery yonder there sat a fourth estate, more important far than they all."

#### OVER-EDUCATED CASEY.

Mulligan—"The byes say ye licked poor Casey. Shure, he never hurt inny man's feelin's."

Harrigan—"He's a shnake in the grass. The blackguard referred to me as his comtemporary, and I'll be the comtemporary to no man livin'."—*Puck*.

#### CULTIVATE THE CREATIVE INSTINCT.

The creative instinct should be encouraged for the pure joy found in its demonstration. The after-reward of money brings no pleasure like the first sense of having made a *new thing* or conceived a *new idea*.

# HYLER MUSIC CLUB



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**BOOKLET FOR THE SEASON 1908-9**

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FIGURE 1.

# PROCEEDINGS

OF THE SEVENTEENTH ANNUAL  
MEETING OF THE MINNESOTA  
TRADE ASSOCIATION, HELD IN  
MINNEAPOLIS, JUNE 17-18-19, 1909



FIGURE 2.

*The*  
**MERCHANTS'  
ASSOCIATION  
OF PITTSBURG**



**YEAR BOOK  
1908**

♦ ♦ Our Specialty is the Construction of Complete Plants for the Manufacture of Laundry and Printing Machinery ♦ ♦

Pittsburg, Pa., \_\_\_\_\_ 190  
M

## The Pittsburg Foundry Machinery Company

MANUFACTURERS OF  
**FOUNDRY MACHINERY  
OF EVERY DESCRIPTION**  
B. H. SMITH - President  
A. R. CLARKE, Vice-President  
JOHN ELLISON, Treasurer  
D. M. BROOKS - - - Manager

FOURTH ANNUAL MASQUERADE  
OF THE CHEROKEE PLEASURE CLUB  
AT HARPER HALL, FRIDAY EVENING,  
JANUARY 19, 1908 : TICKETS, \$1.00  
BINGHAM'S ORCHESTRA

Eighth Annual Concert of the  
Chicago Musical Association  
Handel Hall, Monday  
Eve., January 20, 1908

*Admission One Dollar*

FIGURE 4.

# THE D. A. R. COOK-BOOK

COMPILED BY COLONIAL  
DAUGHTERS CHAPTER  
NO. SEVENTEEN, D. A. R.



FARMINGTON, :: MAINE  
NINETEEN HUNDRED EIGHT

FIGURE 5.

fol. VII.  
per lo qui millor: el anat y pert l'altre q en  
la carrrera haura fet vna o moltes leges.

**G**laptop de.

**E**l per maior declaracio dels sobe dits  
capitols: per quant en la determinacio  
d'les gentilles e leges en les sefes de



junyer son varies opinioes de cauallers. Si  
guint loude e fill de les armes. Si'l caualler  
passant carrees la lanza alçara per no ens  
contrar al altre venint d'sbararat o ab laça  
perduda tal alçar de lanza no es de alguna  
estima. L'ar feria pejubli ó un altre qui aura  
encontrat o romput lanza. E per semblant  
lo caualler qui haura encontrat o romput  
lanza fet calades e leges donant d'la lica  
dausli lo rest g' tals leges no pert encons



Sou transcrita aquella memorable proposicio del Rey  
Elis Corri, en latius de Catalunya, lo dia 26 de jor  
ner de 1006, al complirle clau consta any en  
que es obren marauilles les Corts  
de Perpigna, y fou estampada als  
la de mara del mes d'any en  
la Tipografia de l'Escrivani de la  
demanas de Serra  
germano y Rul  
fill de Bar  
celona

T

fol. III.

**E**robantse a Perpigna lo Rey en d'abril  
lo dia 26 de jany de 1406, mésas per  
criada pública als qui eren coneguts a  
les d'ells gentilles e leges en les sefes de  
les quals pòdien ser fàcias en lo castell  
de la mitja vila per rábio de la propietat  
per lo difens en aquelles fabedora.  
Y després de resta clia, los ciutadans y des  
mes signatari de la Regencia a la ciuta, los nobles, bar  
ons, senyors, i altres que en la ciuta eren, varen  
fer les festivitats y procecessos de les ciutats, viles y  
llocys de Catalunya, les perfumes del Consell Reyal y  
moltres altres de la Corona, presentant aquella ciutat cor  
tadilla y elegantissima que "l'ponentari alli presentat  
havia de taudabilit, plenaram, decoram arque pul  
cherram, i que en la qual havia de ser la capital de la Corona, i  
que en altre text oficial merent los ciutadans de faire bella  
y notable e de gran exercici e labou altra catalana, q  
en la qual, segons un historiador contemporani, en Miquel  
de Boadesa, lo rey ditz moltz lapons de Catalunya  
que tornava fusta moltz marauilles de la gran fauella  
e de la gran amba que ostentava en la ciutat d'abril  
que en la qual era "l'embellidor, los coratols o conser  
més del regne, va en les adades y robaves pas  
raules ol Rey en d'abril. Lo genial la patria que  
havia nascut en los primers combats de la reconquesta  
encarnant en los còtols indèpendents, era pinta am  
brosa, i que en la qual havia de ser la capital de la Corona  
certos segurals. Era l'aparell de la heretica creusa, rey  
de la ciuta de Barcelona. Cos avys heretica modis "l'rey  
en d'abril y ab ell la grandeza de Catalunya.

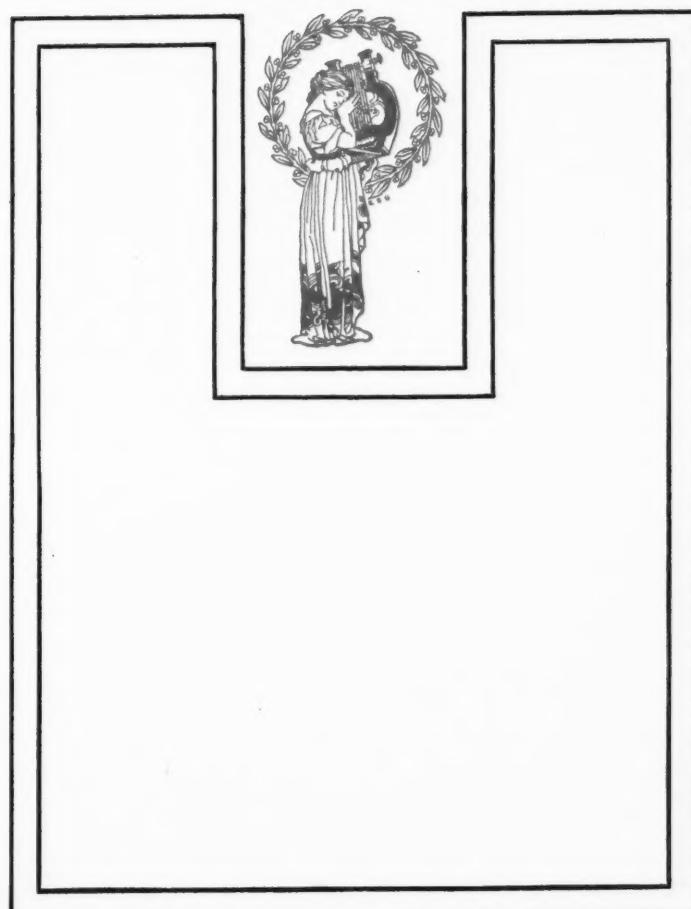
**E**l complirle es cinquanta dies d'un dia actes  
més d'abrilatant d'la sovira trenta, publicarem  
que, més o menys copiada, passan donar a  
concer a P. D. Carbonell, en Dani Bellot, en Cap  
many (traductor al castell) y no fa gaire la Colleccio  
de les Corts de Catalunya, publicada a oportencies de la  
VII. edicion de la biblioteca. Novatres la tem transcri  
ta fidelment del manuscrit original, i en la qual es  
en l'Institut d'Estudis d'Barcelona, i l'hem comprobado  
ab fer simular el Briziu i la Comuna d'Erago. I. g. d. 7.

fol. IV.

**G**loriosa dicta sunt de te. Ps. 1. lxxv. vi.

**G**ona gèt.  
Mos voléts seguir  
la manera antigua  
acollumada q nos  
tres p'decels qui  
en lo principi d'la  
Corts acollumend  
dir alcunes coses  
per edificacio d'la pobleys, hauen p'pos  
post de parlar de la gloria del principat de  
Catalunya. E pensant en aq' ocorech  
nos un dit de Josep qui ditz: Clama. Quid  
clamabo. Omnis caro foenum et in gloriam  
cuis quasi flos agri exsiccatum est foenum  
et cecidit flos. Isa. xl. Nostre Senyor dix  
al prophet. Crida: Dix lo prophet. Que  
cridare. Respos nostre Senyor. Crida que  
tota carn en fe e tota la gloria es aq' com a  
flos del cipr en lo q' s'festejan los fe y caygues  
la flor. I'perque nos veem q nostre Senyor  
Deu haué en tan poca reputacio la gloria  
mundanal/ no fabiem de que no parlarem  
sino que elant en aq' pensament vench  
nos entre u'ns un dit d'un Sant doctor molt  
solempne e apoxonat de Sancta Ware Esgles:  
ya que hom appella Sant Bedull de L'ar  
mine pascal qui en lo primer libe feu nos

# *The* PORT CON- SERVATORY *of* MUSIC & ART



**BOOKLET FOR 1907**

## SOME SPECIMENS *of* HAND-LETTERING *and* TYPE DESIGNS

THE foregoing pages are the work of students of the Inland Printer Technical School and the I. T. U. Course in Printing. They represent the exercises carried out under the conditions which are given as a part of the problem, the object being, in this particular work, to reproduce all the limitations of an average shop, and execute certain pieces of typographical design under these limitations. This is done in the hope that the pages set by the students may be useful as suggestions to the craft in general.

Figure 1. An exceedingly simple cover-page arrangement, involving the use of a stock ornament. The advantage of a page of this kind lies in the short time necessary for its composition.

Figure 2. A simple title-page, having something of the characteristics of the page shown in Fig. 1.

Figure 3. An Unusual and pleasing page. Design by Mr. S. J. Deinzer, a student of the I. T. U. Course in Printing.

Figure 4. Some excellent commercial specimens by Mr. John Bertelson, Inland Printer Technical School.

Figure 5. Simple, dignified typography by Mr. C. A. Merrill, a student of the I. T. U. Course in Printing.

Figure 6. A few notable book-page specimens from Serra Hermanos y Russell, Barcelona, Spain. The originals are printed in black and red on hand-made paper.

Figure 7. A catalogue cover showing an unusual panel arrangement, and also a stock cut which harmonizes with the subject.

# JOB COMPOSITION



BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

## COVER-PAGE DESIGNS.

The cover-page, to the job compositor, means a catalogue or booklet cover. True, he sometimes has the opportunity of setting a magazine cover or possibly designing a

and typography of the inner pages. Nothing is weaker and more ineffectual than the cover which, by reason of its weak typography or poor stock, does not properly "carry" the balance of the job. The cheapest, poorest pamphlet or leaflet is dignified and strengthened by the addition of a cover of some kind, even though it be printed on inexpensive stock and contain but a single word of printing. First impressions are very effective, and our first impression of a pamphlet or booklet properly covered is totally unlike the first impression of a leaflet on which no cover has been used.

In order to be strong and effective, the cover-design must be simple—it must be of such a nature that it can be read at a glance. The complicated cover-page, with numerous display lines and much text, will attract attention less readily than will the one containing a single word or a terse sentence forcefully displayed.

Too much can not be said against the practice, common in many offices, of using the same type-form for both cover and title page. It is, at its best, a false economy. In most cases the cover is on a stock darker in color than that used for the title-page, and even though it may not be darker it is usually heavier and of a rougher texture. Obviously,

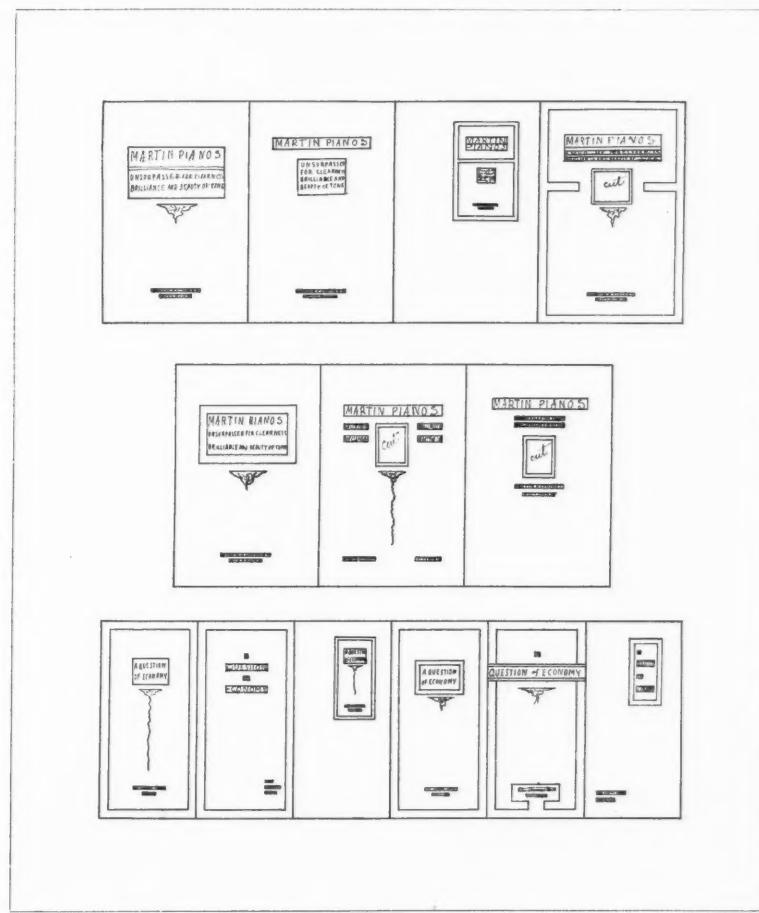


FIG. 1.—A demonstration of the value of the preliminary sketch. A solution of one of the problems in the I. T. U. Course in Printing.

book cover, but his efforts are usually confined to the catalogue or booklet. For this reason the designs reproduced and discussed in this article are of that class of work.

The cover-page design should be, like the stock on which it is printed, stronger and more forceful than the design

the type-form which is rugged and bold enough to overcome this dark or rough stock and still stand out as prominently as one would wish, could not be used on the lighter and smoother stock of the title-page with anything approaching satisfactory results.

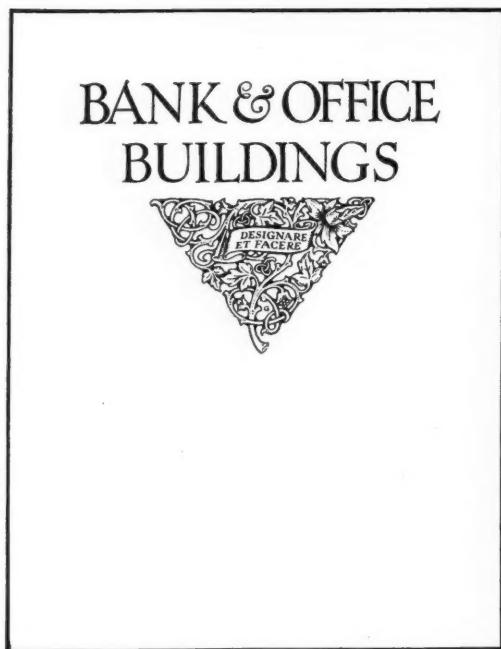


FIG. 2.—A handsome and effective cover-design by F. W. Goudy.

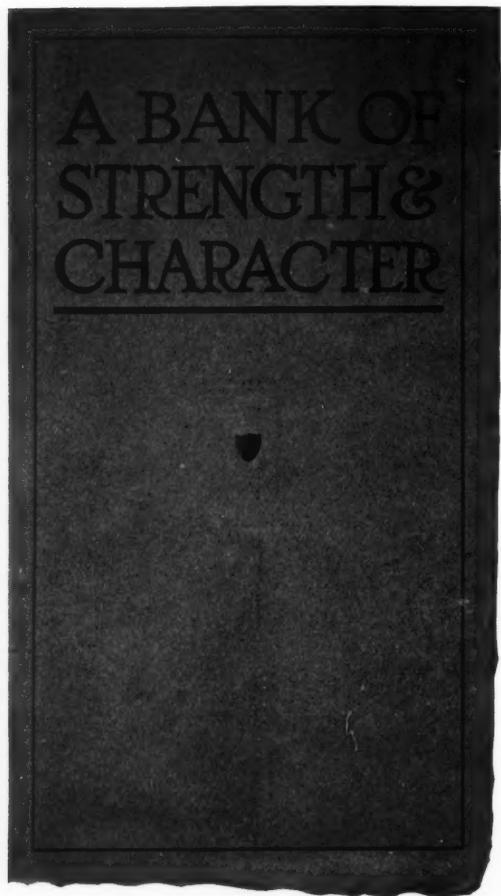


FIG. 3.—A simple cover-design, the original of which, printed on gray hand-made cover-paper, is very pleasing.

Much has appeared in this department relative to the making of preliminary sketches before setting jobs — so much so, perhaps, that the reader may possibly tire of the repetition. But the value of this method is so convincingly demonstrated in the work of the students of the I. T. U. Course in Printing that we can not resist the temptation to again bring up this point, and in Fig. 1 we show a reproduction of a plate recently sent in by a student — Mr. Médard Rotsaert. The original of this plate, which was, of course, much larger than the reproduction, was the solution of a problem that specified certain copy and

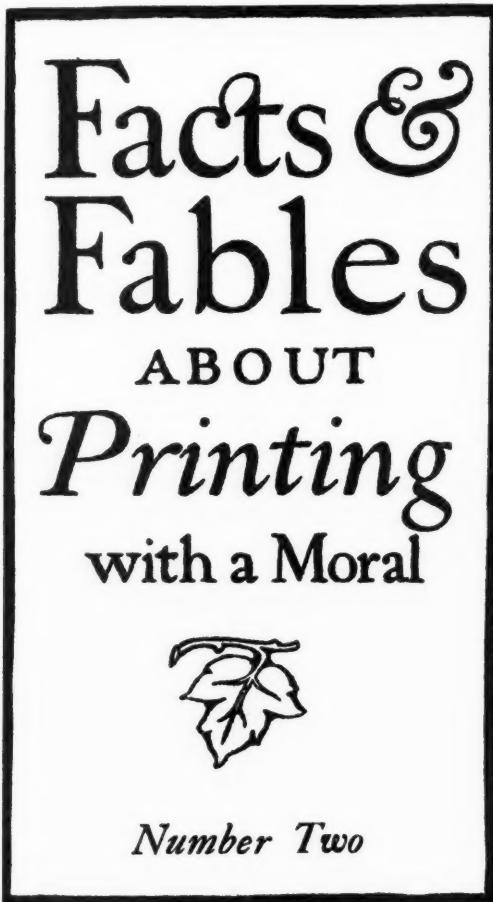


FIG. 4.—A characteristic colonial effect.

required the student to make several suggestive arrangements of it in lines and masses, these arrangements to be based on the principles involved in the preceding lessons. Of the first part of the problem seven sketches are made, all entirely different and all capable of being easily worked up into attractive pages. The fallacy of the idea held by some that the learning of fundamental principles, or, as they are sometimes termed, "rules," will make the work of all students alike, is demonstrated in this showing of seven different arrangements of the same copy — all conforming thoroughly to these fundamental principles and yet no two alike. Either one of these sketches gives an excellent idea of what would be the appearance of the page for which it may be used as a basis, and either one could be readily given to an apprentice to follow with the assurance of a creditable result.

In Fig. 2 is shown a reproduction of a handsome and effective cover. Simple in design, consisting of but one

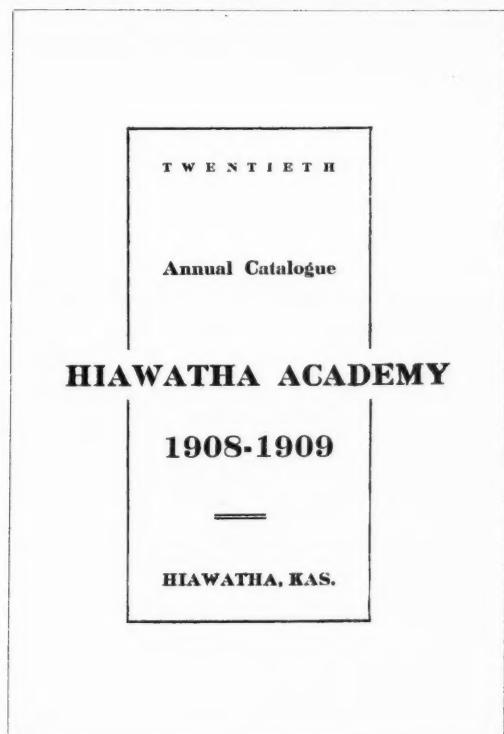


FIG. 5.—A cover-page lacking a most essential feature -- proportion.

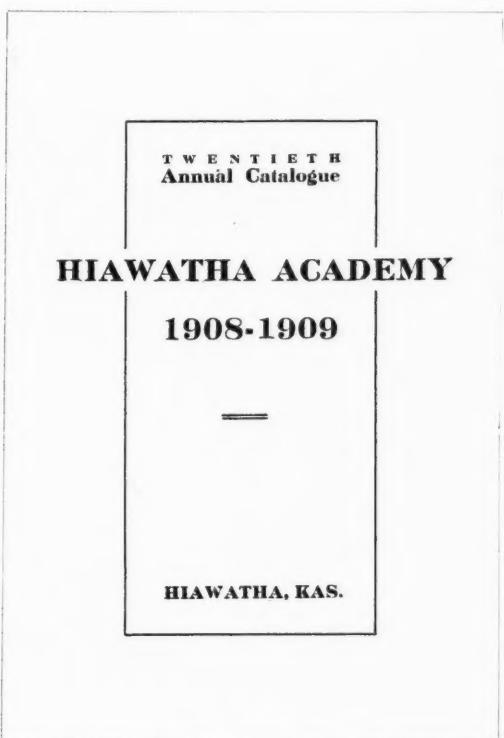


FIG. 6.—A re-arrangement of Fig. 5, showing a pleasing proportion in the division of the page.

group of letters and decoration placed pleasingly on the page, it is all that could be desired. While this page has a peculiar charm, owing to the use of hand-lettering instead of type, still the latter could be employed, together with a stock ornament, in the same arrangement with the best of results. In the original the second line of lettering is printed in orange, with the balance of the job in black ink, on Japanese vellum. One will also note the decorative effect which has been gained by the use of the italic character “&” in the place of the corresponding roman character. The latter is awkward and clumsy in shape as com-

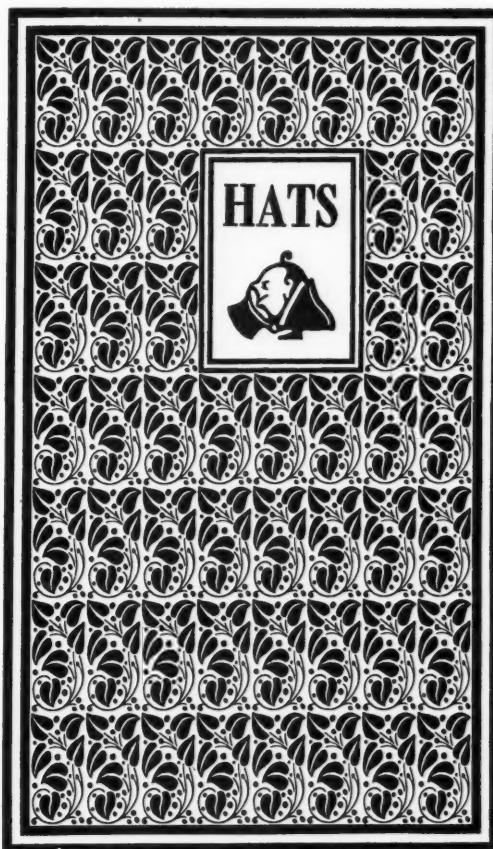


FIG. 7.—An excellent cover-page suggestion based on the use of decorative units, from *The American Chap-Book*.

pared to the former, and for this reason the job compositor will find that in lines or blocks of roman capitals the italic character adds a pleasing spot of decoration.

Fig. 3 shows another very simple and pleasing cover-page arrangement, the original of which would attract attention anywhere. Printed on a gray hand-made paper, with the type in black, rules in red, and monogram in gray and red, it is what might be termed a “classy” booklet cover. These designs illustrate very forcibly the fact that a simple design, supported by a proper setting of stock and color, will invariably result in a satisfaction which the more elaborate productions frequently fail to secure.

Fig. 4, a reproduction of a cover-page used on a series of booklets by the Blanchard Press, New York, is an excellent illustration of what is known as the colonial style of typography. Lettered in a close imitation of the Caslon of the colonial period, it possesses a charming irregularity, which the modern Caslons lack. The original is printed in

two colors, each issue of the booklets having a different color combination and different stock.

The question of proportion, or the pleasing division of a page, whether panels or type arrangement, is a vital one in cover-page designing. Variety is essential in order that the page may be interesting, and proportion is the pleasing variety. Figs. 5 and 6 illustrate this point in an interesting

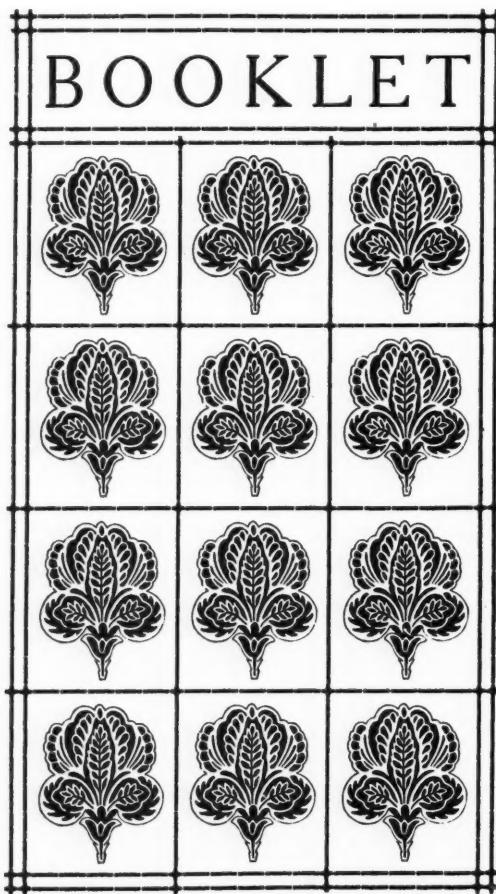


FIG. 8.—Another booklet-cover suggestion, from the same source as the one shown in Fig. 7.

manner. In the former the line running through the panel—the feature line of the entire cover—divides the page into two absolutely equal parts. There is no variety here, and consequently no proportion. In Fig. 6, a rearrangement by a student in the Inland Printer Technical School, the positions of the lines have been changed to conform to the proportions of three to five, so frequently mentioned in these columns as being ordinarily the most satisfactory division, and an excellent basis from which to work. The result is a far more pleasing and satisfactory arrangement, doubly so from the fact that it is not a question of personal taste or guesswork, but a matter of fact, based on fundamental principles of design—principles which are just as certain as that two and two make four. And, until the printer builds up his work on this and other well-known principles, which must be understood and appreciated by every successful artist and craftsman, he can not hope to achieve the best results. How many printers feel sure of their judgment regarding what constitutes a good piece of printing? From our experience, we should say comparatively few. But we can all of us recall innumerable

instances when we have been all at sea regarding what was a good job and what was otherwise—and why. We see the work of some printer who produces exceptional things and, marveling at his skill and craftsmanship, wonder if we will ever be able to approximate it. If, instead of groping around blindly, and seeking an "original" style, the printer will make a study of these fundamental principles underlying good typography, the doubts and uncertainties regarding what constitutes a good piece of work will disappear. For whether he does it unconsciously or otherwise, the printer who produces a pleasing job must base it on certain well-defined laws.

In Figs. 7 and 8 are shown two cover-page suggestions reproduced from an issue of *The American Chap-Book*, the quaint publication gotten out for the American Type Founders Company by Will Bradley. These covers are based on the use of the decorative units furnished by the typefoundries as a means of securing sufficient strength and character where type is used in the place of the

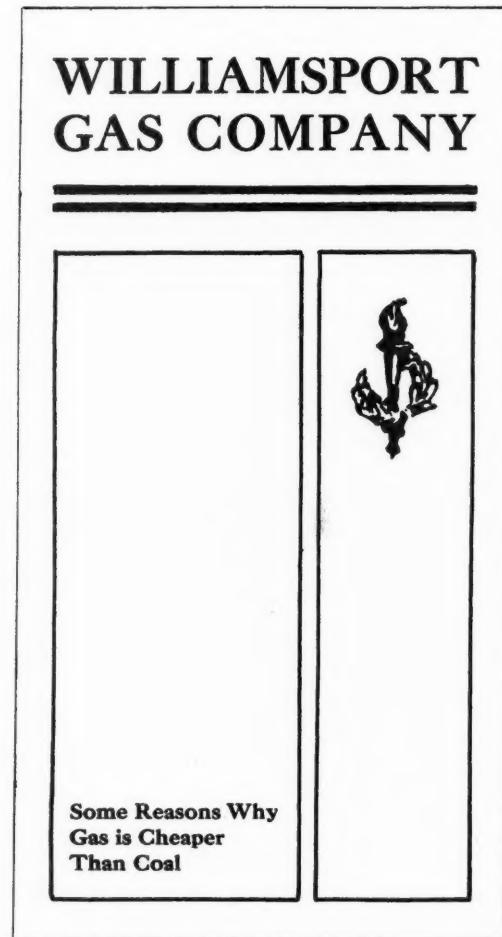


FIG. 9.—An excellent panel arrangement.

engraved cover. The designs suffer slightly in reproduction, the originals having been printed in two colors. One can hardly fail to note the fact that the panel in Fig. 6 has been placed, as nearly as the size of the decorative units would permit, on the proportion of three to five above referred to, not only in relation to the page from top to bottom, but also from side to side. Fig. 7 is an entirely different arrangement of units and borders, and while one

might feel that the line at the top demanded a slightly heavier letter in order to give it the needed prominence, still the effect as a whole is very pleasing.

In Fig. 9 is shown an excellent panel arrangement. In the original all the inner rules and the ornament were in light blue, with the type and outer rule in dark blue, on blue-tinted stock. In this design, also, the question of proportion in the making of the panels plays an important part, and a glance will show that the division has been made in strict accordance with the principle above referred

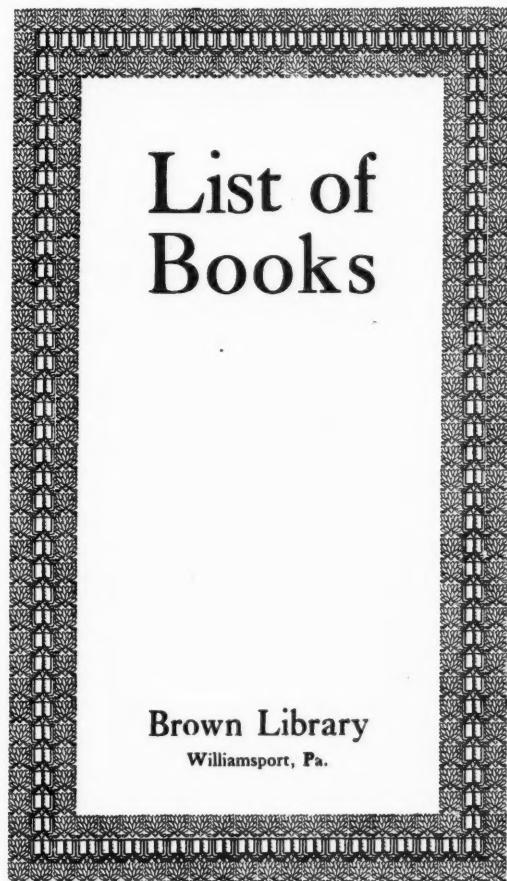


FIG. 10.—Although the border is elaborate in detail, the design as a whole is simple—and therefore pleasing.

to. Whether or not this was done intentionally matters not; the fact remains that it is, like the examples of proportion preceding it, pleasing, and that any other job—panels, type or decoration—arranged on the basis of the same principle would also be pleasing. Figs. 6, 7 and 8 furnish still further demonstrations of the fact that a careful following of fundamental principles does not destroy individuality. These examples are altogether different in design and as far removed from each other in appearance as one could wish, and still one principle or rule—the dividing of spaces in the proportion of three parts of the whole space to one division and five parts to the other—is dominant in each of them.

In Fig. 10 is shown the value of a simple arrangement in type design. Two groups of type in a border—no rules, panels or other complicated effects—and yet extremely pleasing. True, the border is elaborate in detail, and was even more so in the original, as the books in the center

were in a color different from that used for the balance of the border, but the design as a whole is as simple as could be desired. This is a point that the printer should not overlook. Elaborate as much as your fancy dictates on the details of the various groups in the design, but if you keep the groups few in number the design as a whole will show that simplicity which is one of the fundamentals of good design.

An unusual fold or shape of a cover will frequently give added attractiveness to the booklet cover. With very little waste of stock the cover may be made with a flap folded over the outside or turned in, or some other arrangement made that will give the booklet an unusual appearance. Very often this necessitates no additional expense for stock, as the same number of covers can be cut from the sheet, the flap taking up the stock that would otherwise be wasted. One of these unusual cover folds is shown in Fig. 11. The original is printed on what is known as duplex cover-stock—each side of the stock being a different color. In this case one side was dark blue and the other side a dark brown. As will be readily seen, the cover was folded so that the upper part was the light brown and the lower part the dark blue, the former furnishing a pleasing background for the lettering. Of the lettering, the initial was in orange and the balance in black, the former harmonizing pleasingly with the brown stock on which it was printed, and contrasting fully as pleasingly with the blue stock which formed the balance of the cover. Papers of this kind lend themselves readily to very effective treatments.



FIG. 11.—An illustration of the unusual and pleasing effects frequently gained by an odd folding of the cover.

#### ECONOMICAL BELGIANS.

The railway authorities of Belgium have given orders to their staff to collect all the newspapers left by passengers in the carriages. They are subsequently sent to a central depot, and ultimately used in making cardboard for the tickets.—*Paper Dealer*.

#### INITIATIVE.

Happy is the man who does the best thing first.

# MACHINE COMPOSITION



BY JOHN S. THOMPSON.

**The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.**

**ENGLISH LINOTYPES.**—A Linotype operator-machinist, who is visiting England, writes from London as follows: "I did not have a chance to visit any schools here, but visited some offices, and to-day I had a look at the latest English machines. The double-decker, in my opinion, is superior to the American, and the single, with one or two exceptions, is equally as good. They still have the old-style automatic stopping lever; you know the one that allows the machine to keep going when it gets too greasy or worn. They have a fine quadding-out attachment, and have adopted the American-style mouthpiece. In fact, there is really very little difference between the English No. 2 and the American No. 5. I suppose the Canadian double-decker is the same as the English. From appearances there should be equal speed from either magazine; there is no 'back channel,' the changing device raising and lowering both magazines together, both magazines emptying the same as in single-magazine machines, and both are the same length."

**METAL ADHERING TO MOLD.**—A Wyoming operator asks: "What would cause a sheet of metal to form on back of mold? Appearances indicate a loose lock-up, but pot-leg adjustments show no effect. Pot roller pin, bearings and mouthpiece are O. K. The trouble is caused by something unusual, but I have not located it yet. Also what would have tendency to make metal adhere to matrices and become disengaged on transfer? Some of it is also carried to magazine." **Answer.**—The accumulation of metal on the back or front of the mold may be due to the improper care of the mold. Each time the disk revolves the mold wipers should remove the adhering metal. If metal has become attached so that the wipers can not remove it, the metal should be scraped off with a sharp piece of brass. To remedy your trouble, remove the mold from the disk and scrape all of the metal from the mold; this operation may take some time, but it should be done. To keep the mold clean, every morning before starting scrape the mold free from metal. It would be advisable for you to order a back-mold wiper and keep it in place. If metal is carried through the machine by the matrices, look after the short-line pump stop. It may be out of adjustment.

**TRANSPOSITIONS.**—An Ohio machinist-operator writes: "I am sending some clippings from my proofs and would like to have your opinion in regard to same. Transpositions invariably occur with spacebands, although sometimes in words. I have done everything I know of to remedy the trouble, getting three or four new chute springs, but no relief. They occur about ten to fifteen in a galley, and sometimes I am able to get three or four galleys without a transposition. The cam seems to be all right and the bands work fine. I have bent the spring every way possible and have had every tourist that came this way take a whirl at it, but nothing doing. The day

man here says he don't have a bit of trouble with it and says it is my fingering. If it is the fingering, it certainly came on quickly and I guess it will be hard to overcome." **Answer.**—The trouble you are having is not due to the chute spring; it is quite likely that you are touching the keys just a trifle too soon for the spaceband. There is a possibility also that the spaceband cam does not revolve the instant it touches the roll; this condition you can ascertain by touching the key and examining for the motion which should follow. Test this action first. If it works as it should, then you will know it is caused by your method of operating. If the spaceband came before the last letter in a word, then you might look to the chute spring, as in this case the matrices are retarded, allowing the band to reach the assembler first. In your trouble you have the spaceband following the first letter in the word; this must mean that either the spaceband is slow, or you have touched the first letter just at the same time the spaceband key was depressed.

**TREATMENT OF SPACEBANDS.**—**"N. B. S."**, Clinton, Illinois, writes: "Enclosed you will find three matrices. Can you tell me what makes the sides so dirty? Have cleaned distributor box and screws, but the matrices will get dirty that way on the sides an hour after they (the matrices) have been run into the machine clean. Also can you tell me what is the cause of metal accumulating so heavily at the casting point on the spacebands, and what will remove this deposit? Some spacebands have metal a quarter of an inch square at the casting point after a day's run. Have been using grease to clean spacebands but wiped them thoroughly after cleaning." **Answer.**—The spacebands should be placed in gasoline or benzine and washed. After this is done, clean them without the use of grease in any form. This is the way we recommend: Procure a smooth pine board and use it to rub the sleeve of the spaceband on; on the back of this board, or on another piece, may be attached a piece of felt and covered with graphite (Dixon's No. 635). First rub the sleeve on the pine board to polish it, and, if it has no metal attached, rub the wedge and sleeve on both sides on the felt. This operation gives a clean, smooth surface. Do not scrape the metal from the spacebands with anything harder than a brass rule. It may also be removed by placing a small amount of blue ointment on the part affected or placing the spacebands in mercury over night. Wipe the bands with a clean cloth after applying this remedy. To prevent the metal accumulating, you might increase the stress of the two large springs in the rear of the machine. This will cause the spacebands to justify the lines tighter and will tend to diminish the accumulation. Do not clean the matrices on the sides with gasoline, but allow it to wear away. Keep grease from the spacebands and all parts of the machine where the matrices touch.

**ANOTHER TYPESETTING MACHINE.**—A dispatch from Washington credits Consul-General W. A. Rublee of Vienna with this report on a new typesetting device, invented in Austria: "An invention by which, it is claimed, book and newspaper printing will be placed on an entirely new basis has recently been patented by an Austrian inventor. The invention is not yet in use, but a model machine is at present being constructed and will soon be given a practical test. The invention is described by the inventor as a typewriting machine of peculiar construction that is provided with a contrivance for producing a matrix ready for the stereotyper without any additional hand or machine work. The machine, therefore, is considered far more suitable to the needs of a printing establishment than the present hand or machine typesetting methods. It is possible to use any kind of type in this new machine with-

out resorting to complicated manipulation. The machine may contain ten, twenty, fifty or more kinds of type without it being necessary to enlarge it materially. By the simple pressure of a key a different sort of type appears, while the type are simultaneously stamped upon the matrix. The straightening of the lines, as well as the regulating of their length and breadth, takes place without any difficulties, as well as the formation of the sentences. Corrections can also be made on the matrix, and the entire technical arrangement is harmonious and simple. By the use of a large number of keys provision is made for producing the more common syllables and word terminations by the touch of a key, so that one man can write from fifty to sixty thousand letters in an hour, which is equal to more than six hundred printed lines eighteen centimeters (centimeter being 0.3937 inch) in length. According to present methods not one-tenth of this amount can be produced by a compositor in an hour."

**DAMAGED MATRICES.**—“E. R. L.” Richmond, Virginia, writes: “I send you some damaged matrices. You will notice the wall is mashed in. The matrices are comparatively new—not over five months’ use. The damaged wall is on the side that does not strike in assembling or distributing. I see no projection whatever for them to strike on. The machine is a No. 3, three years old. The trouble seems to have started up with no apparent cause or reason. The damage is to d and h most—fifteen d’s and h’s have been ruined, and one or two k, g, n, m; but no caps or e, t, a, o, i matrices have been touched. Can you tell me what the cause is and the remedy? The machine runs fine, no matrices drop off first elevator in entering vise jaw. The matrices assemble and distribute all right—no complaint there.” **Answer.**—The bruises on the matrices appear to be similar in appearance. As the bruises are of a nature which would cause the damaged characters to show on the proof, we would suggest that you look up the proofs of the matter in which the fault first appeared and note the location of the damaged character. One theory is that it would appear as the first character in a line due to the matrix wall striking against metal in the screw hole in the intermediate-channel plate. But to make this conjecture plausible, each damaged matrix would have to begin a line immediately following the first one bruised. Another idea is that the verge pawls of the channels holding the damaged matrices were operating higher in their seat than they should. You can readily determine this condition on examination by removing the matrix escape-ment cover. The amount of metal adhering to the side wall of the damaged matrices might even suggest that the sleeve of a spaceband carried a lump of metal; however, the nature of the bruise does not lend much support to this conjecture. If you can locate the proof of the matter in which the fault first appeared and note the position of the letter, it may assist materially in discovering the cause.

**TRANSFER SLIDE.**—“C. D. C.” an Illinois operator, writes: “(1) I would like to have you tell me the remedy for the damaged matrices enclosed. This only happens to commas, or mostly to them, and not to any other thin matrices. It has damaged a lot of them already. (2) When I set long lines, twenty or twenty-four picas, the spaceband pawl will not get close enough to the transfer-carriage finger to take the spacebands, and it goes back without them; it takes short lines all right.” **Answer.**—(1) The matrices you enclosed were bent in the distributor box. Apparently they were not raised high enough by the lifter. Straighten the bent ones. Examine while the matrices are being lifted and see how far the upper ears clear the inclined rails in the box; they should clear at least one thirty-second of an inch. If you find they do not clear far enough, turn out on the adjusting screw until

the matrices are not raised at all, then turn in slowly until the lifter picks them up. Then tighten jam nut. While making the above adjustment, have matrices in the box and the distributor screws turning. (2) The transfer-slide finger should come within one-eighth of an inch from the end of the slot in the spaceband-transfer pawl. Test it this way: Push in the starting lever, back the machine until the transfer-slide roller goes to the lowest part of cam 10. Hold spaceband-transfer lever until you have pressed down on the releasing lever in the top guide, then allow the spaceband pawl to move to the left. The finger on the transfer slide should enter the slot to within one-eighth of an inch from the inner end. If it does not, see if the transfer-slide adjusting screw touches the buffer on the spaceband transfer lever. If this screw touches and does not permit the finger to enter far enough, turn out on the screw until it does allow the finger to enter. If you find that the screw does not touch the buffer, and you can push the finger till it goes the proper distance, then lift the short spring in the hollow frame of the machine from its hook, and turn up several times on the hook. Also move the spaceband lever back and forth several times to see if the slide works freely, which it should; if it does not, oil it carefully.

**METAL.**—A Maryland operator writes: “I am running a No. 5 model (quick change) Linotype machine, which I installed last January, and until recently have been getting excellent results, but have at last met my Waterloo—imperfect slugs. I have been using twenty-six em, eleven-point liner nearly all the time up to a few weeks ago, when I changed to fourteen-em line (ten-point slug) using nine-point matrices (De Vinne series with antique) since which time I have been up against it. I could not get gas regulated to small slug at first (and probably not yet) and air-holes began to appear and porous slugs; cave-ins were frequent. If I run gas high or low, it’s all the same. When I run gas low I get a few solid slugs until I have cast about a dozen, then they are hollow and have the appearance of being hot and cold. I have cleaned out pot and keep plunger working freely, drill holes in mouthpiece out occasionally, but no better slugs reward my efforts. I have not changed any adjustments on machine, and plunger spring is on last notch, where it was when machine arrived. I have not taken off mouthpiece, because it seems to be clear. When I work with metal high up in pot, it does not bubble when plunger goes down, but the slug is bad just the same. Should gas be lower or higher under mouthpiece than under pot? I would also thank you to let me know if there is a late edition of a book valuable to machinist-operators, on the order of Mr. Thompson’s ‘The Mechanism of the Linotype,’ which would describe the No. 5 model (quick change) and No. 4 (quick change) model machines; one that deals with about the same subjects as in the above-mentioned book. Tell me what it costs and whether you sell it or not. We bought some new metal to see if that was the trouble, but had no better results with new metal.” **Answer.**—We would be better able to tell the cause of your trouble had you enclosed one of your good and one of your imperfect slugs. Porous and other faulty conditions of the body of the slug result from widely different causes. A foul plunger will cause spongy slugs. A worn plunger will also cause the slugs to appear hollow, both on the sides and bottom. If the cross vents in the mouthpiece are not cleared out occasionally, the slugs will appear hollow. If the pot is set too high, the slugs will be hollow on the smaller bodies, but not on the larger sizes. The burner for the mouthpiece may be turned down slightly when setting on short slugs of large bodies, the tendency being to cool the metal slightly. If you have changed the governor adjustments it may be necessary for

you to readjust it. If there is a by-pass on the governor have it closed, then adjust the rod downward a little at a time, until the proper result is obtained. You judge this by the slug. With the point of a knife blade, scratch out the oxid from the cross vents in the mouthpiece. This should tend to rid the mold cell of air quickly. Clean the plunger twice a day if necessary to keep the gray dust from forming on it. Keep a can of fresh tallow where you may dip the plunger before placing it into the well. The new edition of "The Mechanism of the Linotype" treats of the new model machines. Price \$2; for sale by The Inland Printer Company.

**ALIGNMENT.**—An Eastern operator, who has been bothered by bad alignment of matrices, writes that, in following instructions to remedy matters, he found the following conditions: "First, I took out the elevator spring, and stretched it from five and one-half to six inches, and had some difficulty in replacing the spring in cylinder. Second, I assembled a line, and stopped machine when second justification had taken place. I loosened the screw, placed on the machine frame a one-point lead (one seventy-seconds inch) and brought screw to a loose bearing on lead; tightened set-nut and then could pull lead back and forth with slight friction on screw—this was very close, if not quite, one sixty-fourth. I enclose copy of an advertisement set after I had thus tested the machine, and you will see my difficulty has not been eliminated. Then I went carefully over all the adjustments, elevator link, transfer carriage and everything connected with adjustment of line, and they were all according to Mr. Thompson's book. Since following your instruction of September 21, the alignment is off both above and below, as on slug marked 2, which shows the letter a above the r. Please notice on slug 1 how high the letters are—scarcely appearing entirely on slug; the back knife should be set a hair closer, but that would trim the top off. Will be pleased to learn if this has been caused through tightening spring, and how I can remedy it." **Answer.**—The problem is somewhat perplexing as an examination of the machine can not be made. The following simple test is suggested to determine if possible if the erratic action is due to the machine or to irregularities in the matrices: Set us a normal line and recast, say, ten slugs. Allow this line to remain in the elevator until a proof can be taken of the slugs and an examination made of the letters out of alignment, presuming that some are out of alignment. Remove such characters and mark them so as to identify them, then place the marked character in the same line in a known position, then recast ten more slugs and prove them and make a comparison again, noting carefully if the marked character is out of alignment when placed in a different position. If it is, discard it. If the machine is a two-letter model, examine the mold keeper and note if it is fully up against the mold. Also examine for bruises on its aligning rib. Also test as before described with an italic line, then with the same line in the roman position.

**POOR FACE ON SLUGS.**—"R. S.," Elkhart, Indiana, writes: "I am having trouble with the slugs from my machine, which is a Model 1. The slugs have a perfect body, but a poor face, which looks like the result of cold metal, but it makes no difference if the metal is run hot or a trifle cold. The trouble has been present for about four months and, in the meantime, have tried everything that is listed in the book, 'The Mechanism of the Linotype,' but of no avail. We have tried new matrices, six, eight and ten point, but always the same result, bad face on slug. Bought a new plunger (plunger is cleaned every day), new mouthpiece and new metal; just the same, 'bum' slugs. Throat of metal-pot cleaned out, pump spring loosened and tightened, lock-up tested and found O. K., vents in mouth-

piece all right, and holes clean. The same matrices and metal on another machine cast full faces with a dull color, which are perfect, while the slugs out of the No. 1 are bright and imperfect in face. The machine has been run night and day for several years and this is the first trouble of this kind." **Answer.**—We believe that you can improve the face of your slug by the following procedure: Procure a pot-mouth drift (A 217, price 50 cents) and a pot-mouth cleaner (F 827, 75 cents.) While the pot is heated drive the mouthpiece toward the right until the wedge gib is loose enough to draw out, then remove the mouthpiece. This work may be done with greater convenience if the mold slide is out of the machine. Now take the pot-mouth cleaner and use it in the throat so that the oxid may be loosened from the sides of the throat all the way to the well. Take a piece of fresh mutton tallow or suet almost the size of your plunger and place it in the well under the plunger; then push the plunger down as far as it will go and leave it in that position for about ten minutes. This operation will tend to loosen any litharge or oxid attached to the lower orifice of the well. With the pot-mouth hook, clean the hole on the side well so that metal may readily flow into the well after the plunger raises. The next operation is to flush the throat. Have the metal box held in front of the throat and work the plunger up and down quickly so as to eject a quantity of metal from the throat; this operation will carry any loose oxid which may remain on the surface of the metal. Note whether the volume of metal escaping is clear. When the pot is pumped low enough so the holes on the sides of the well are visible, it may be noted whether they are clear of oxid. A further cleaning may be necessary. The object of this cleaning is to remove all floating or attached particles of oxid or dross, which may tend to close up the jets of the mouthpiece. If the foregoing is done, we will say on a Saturday afternoon, while the pot is hot, the balance of the work may be done later when the pot has cooled. As your mouthpiece must be replaced, it will be necessary for it to occupy a certain place in relation to the mold. The slug you sent shows that your pot-mouth piece is not in its correct position; the first jet next to the keyboard is evidently outside of the mold. Before replacing mouthpiece, the jets should be free from oxid or metal. Should you find that a new plunger allows metal to bubble up as it descends, it may possibly mean that your well is so much worn that you will either have to procure a new crucible or have the well reamed out and a special plunger fitted to it.

#### RECENT PATENTS ON COMPOSING MACHINERY.

Typebar.—F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation of New Jersey. Filed August 29, 1901. Issued August 6, 1907. No. 862,511.

Typecasting and Distributing Machine.—John S. Thompson, Chicago, Illinois. Filed July 28, 1904. Issued November 17, 1908. No. 903,917.

Galley Lock for Linotypes.—O. H. Desmarais, New York. Filed August 24, 1908. Issued December 29, 1908. No. 907,754.

Typecasting Machine.—John S. Thompson, Chicago, Illinois. Assignor to Thompson Type Machine Company, Chicago, Illinois. Filed January 31, 1907. Issued January 5, 1909. No. 908,519.

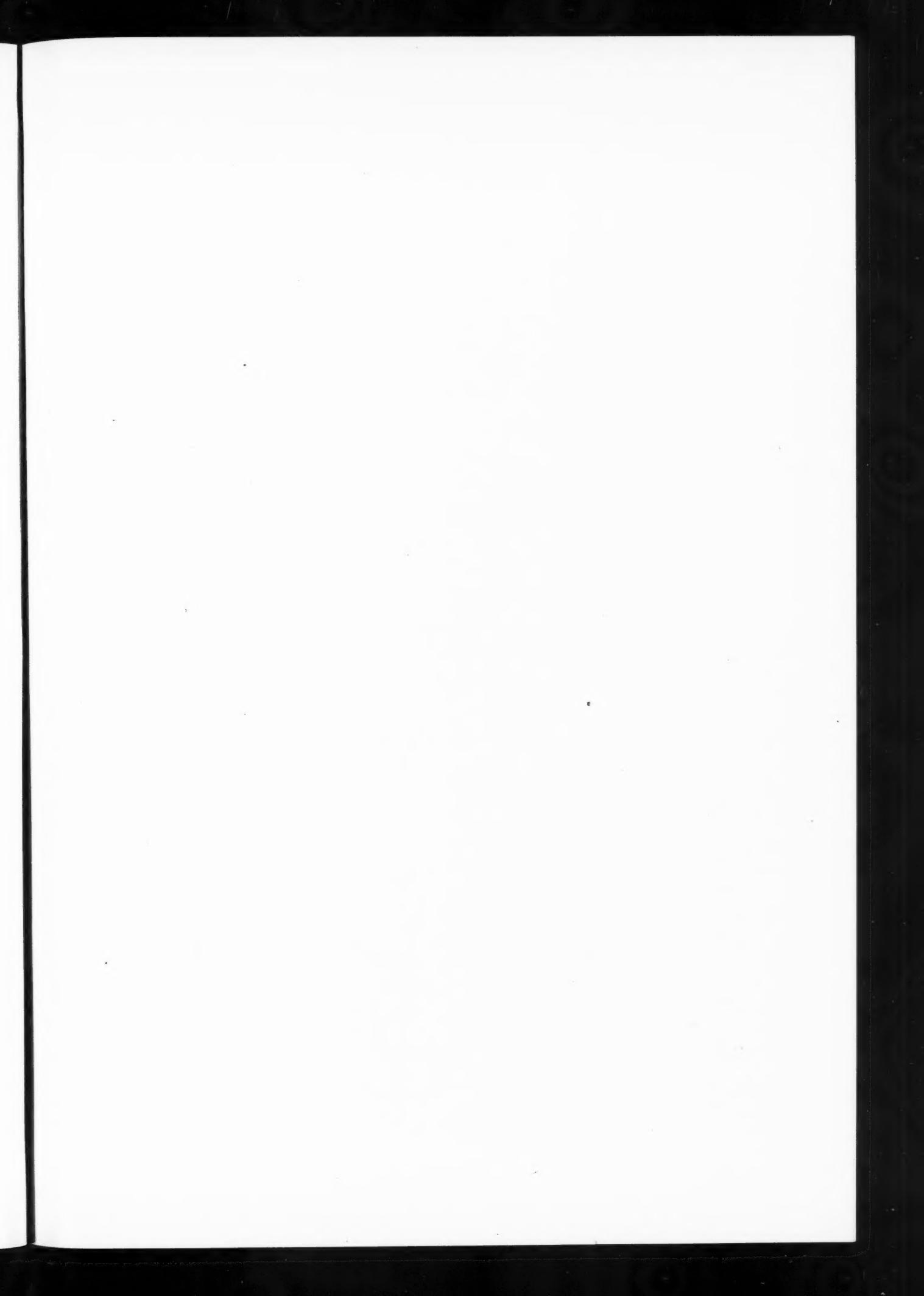
#### AN AMAZON.

Pat—"I hear yer wiffe is sick, Moike?"

Mike—"She is thot."

Pat—"Is it dangerous she is?"

Mike—"Divil a bit. She's too weak to be dangerous any more!" —Sun.



Printed with Photo Chemic Colors  
Manufactured by  
The Ault & Wilborg Company,  
Cincinnati, New York, Chicago,  
St. Louis, Toronto, London.

NORTHWEST INDIANS  
NORTHERN PACIFIC RAILWAY

879

Color Plates and Printing by  
The Williamson-Haffner Engraving Co.  
United States Colotype Press  
Denver, Colorado



INDIAN BASKETS



INDIAN



INDIAN CLAM GATHERER



TOTEM RAKER



# PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

**MATT-FINISHED STOCK (380).**—Submits a sample of high-grade cardboard and book paper having a matt finish, with the following query: "Please give us information concerning the class of half-tone cuts suitable for the grades of stock enclosed. It appears that stock of this kind is much used now on brochures and similar work. What kind of ink will look well on half-tone cuts printed on such paper and cardboard?" *Answer.*—Half-tone cuts of fine screen print well on this grade of stock. A suitable ink for work of this character is that which gives a dull effect. When combined with careful make-ready and judicious selection of stock color, a rich effect is produced.

**REDUCING TINTS (379).**—Submits several labels printed on litho-plate paper in a light tint. The caking of the tint ink on the tint block caused dark irregular shaped spots to appear, which marred the otherwise smoothness of the print. In his letter the pressman says: "Enclosed you will find samples of a label in which the tint gives us great trouble. The dark spots which appear here and there we were unable to overcome. We would like to know how to remedy this defect. The job was printed on a platen press with ink reduced with boiled oil." *Answer.*—We would recommend the use of tints made from tint bodies or bases which you may secure from your ink-dealer. These bodies are neutral and may be tinted to any desired tone. They may also be modified to suit any grade of stock by dryers and reducers. However, in the absence of such mediums your tint ink could be changed so as to print smoothly by adding some reducing varnish.

**A RUSH JOB (378).**—Submits a twelve-page saddle-stitched booklet with projecting cover printed on enamel stock in bronze-blue with a flat fawn tint as a background. The cover is of fawn embossed stock and is printed in blue-black ink. The commendable feature of the presswork is the uniformity of color and impression. The half-tone cuts appear uniformly well printed, due to a firm impression and just the right amount of color. The register of the tint blocks and the type-forms is exact. Accompanying is a post-card with a printed message in imitation of handwriting and a written address. The similarity of the inks makes it difficult to determine the printed from the written portion. The writer commanding our recipe says: "Recently I wrote asking you for a formula for mixing our ink to imitate writing. Your suggestion to use Milori blue and a little black was just the thing. The enclosed card shows the part addressed and the printed message to be so closely matched that the difference is hard to detect. The enclosed booklet is one of a rush job on a platen press."

**UNEVENLY MOUNTED CUTS (377).**—Submits a section of a carriage catalogue printed on enamel stock. The cuts are outlined vignette half-tones and are 4 by 6 inches. The pressman inquires: "What would you consider a reasonable time for making sixteen hand-cut overlays and for making ready a sixteen-page form on a good four-roller press, after the overlays are made? The cuts are on

wood mounts and very uneven in height. What would you advise in regard to cuts in such condition?" *Answer.*—The overlays can be made in from four to six hours, but somewhat depending upon the skill of the pressman and working conditions. To make-ready a form where the cuts were properly mounted and other conditions normal would take about eight hours. Where wood mounts must be used, the cuts should be tested for height and made accurate before forms are made up. The use of the metal mounts, which may be procured in unit sections, is an up-to-date plan. These mounts are rigid and exact in height and permit the removal of the plate for interlaying. It is desirable from a pressman's point of view that these devices be more generally used.

**PRINTING DIPLOMA ON LEDGER PAPER (375).**—Submits a 12 by 16 inch blank diploma with the words "Public Schools" in a large shaded text letter in a curved line. The paper is first quality linen ledger and is admirably suited for the work. The shading does not appear well, owing to the make-ready not bearing off the impression properly. The letter reads: "The enclosed sample of printing gave us great trouble in making ready on a two-revolution press. What would you charge for making an overlay for this job?" *Answer.*—We do not make overlays for the trade. We will analyze an overlay sent us for inspection, however, when accompanied by proofs of the cut. To print an electro on heavy ledger stock we would recommend that the cut be mounted on a solid metal block. Would also recommend any of the mechanical overlays in preference to the hand-cut variety, although a hand-cut overlay made on heavy hard paper or cut out from thin hard manila would stand up on a run of hard stock as this is. The tympan must be of the firmest, as unusual pressure is required. The ink should be the stiffest black, and necessarily the rollers must be fairly hard, otherwise they will not resist the pull of the ink. The press should be run slowly, as this enables the ink to lift properly. The stock should be racked in small piles, and slip-sheeted.

**WEARING OF HALF-TONE CUT (382).**—Submits two pages of a catalogue, showing the effect of a ten thousand run on a half-tone cut with solid background representing knit garments. The run commenced with the cut printing clear and sharp in the high lights; when ten thousand impressions were run off, the high lights appeared to darken next to the gripper edge. This difficulty remained uncorrected to the end of the run. The query reads: "The enclosed pages from a sixteen-page signature shows how a half-tone cut appears at the beginning and on completion of ten thousand impressions. Can you suggest what darkened the cut this way? We were unable to overcome the difficulty." *Answer.*—We judge the trouble originated by having the cut too high at the start. The trouble was not manifest until the tympan in the high light part of the cut assumed a slight relief, due to the extreme pressure on the solid part. The excess of impression on the fine dots finally caused their wear, which, with an abnormal impression gives darker tones. The remedy lies in the make-ready. Half-tone cuts having solid background necessarily require a firm impression; if the mount is of a yielding nature, frequent patching may be necessary to keep cuts like the "O. K.'d" proof. Where the run starts with a cut much in excess of type height or where heavy patching is done on the make-ready, the ill effect is not discernable until the harm is done. In cases of this kind the trouble can be minimized by removing the top sheet and altering or changing the make-ready of the page affected.

**INSUFFICIENT MAKE-READY (383).**—Submits an eight-page folder, 8½ by 18 inches, printed on a platen press in red and black ink on a medium grade of light buff enamel

stock. The pages are enclosed by two-point rule and contain zinc and half-tone cuts. The type is printed uniformly even, though no impression is visible on the back of the sheet. The rules without exception are not printed well, showing spotted and with broken joints. The solids in the zinc etchings appear gray. The half-tone cuts are filled in both in the red and black form, showing an excess of color is used. The letter is as follows: "We are enclosing a folder and would like your advice as to why the rules do not cover better. It did not appear to be the fault of the impression. Any further criticism will be appreciated." *Answer.*—The presswork on this folder is faulty in two points: insufficient impression is used and, to counterbalance this deficiency, too much ink was carried. Evidently an effort was made to print the form, which is a heavy one, without having impression marks appear on the back of the sheet; in other words, the form was made ready with ink. The carrying of surplus ink causes the filled up and smudgy appearance in the half-tone cuts. The caking of the red ink in the solids and middle tones of the half-tone cuts may have indicated the necessity of some reduction of the ink. To print a form of this kind on a platen press requires a careful make-ready; this being done sufficient impression is imparted to the dark lines, rules and solids in the cuts to obviate the necessity of using more than a normal amount of ink. A tympan composed of thin manila, covered with a draw-sheet of heavier weight, together with sufficient number of sheets of press-board, will meet the requirements. The make-ready must be carried to the point where everything will show up plainly. This may cause the marking of the back of the sheet slightly, which is preferable to carrying an excess of ink.

**SEASONING PAPER** (374).—"(1) How long should it take to season 33 by 42 extra No. 1 enamel book, after it is received from the mill, so that it will be suitable to use for close register catalogue work, and how could it be done where we have forty or fifty reams and are crowded for space? (2) How long should it take to make ready a sixteen-page form on this stock with a cut on each page? (3) What method of make-ready is the most suitable for carriage catalogue work? (4) Is it better to have hand-cut overlays for each carriage cut, or to wait until you get the form on the press and then build up overlays by spotting up and shaving down? (5) Is it customary to use stock of the same grade the job is printed on for spot sheets or should a harder stock be used? (6) Does it interfere with the printing quality of a half-tone when the enamel wears off, if the etching is still good?" *Answer.*—(1) The seasoning of stock is accomplished by keeping it in an atmosphere which will be kept uniformly heated for a period varying from a few days to several months. Keep in mind that if the temperature drops ten or twenty degrees over night, or if from Saturday night to Monday morning there is no heat whatever in the pressroom, the seasoning will not be thorough and there will be more or less trouble in registering work under such conditions. In shops where the heating is effected by stoves or furnaces the proper seasoning of stock is a difficult matter. The same troublesome features attend stock seasoning in pressrooms situated in basements or other damp localities. When the stock is removed from the cases pile it on tables or boxes at least two feet from the floor. If the piles are not too high the heating and airing will go on to better advantage. Do not pile the stock near outside walls, especially if they are brick, stone or cement, nor near windows or in draughty places. Preferably, place the stock at or near the middle of the room, allowing an air space about each pile. On top of each pile place waste sheets of print paper which should be covered

by a paper tray or a few boards. (2) Question not definite. It might take eight hours, or it might take thirty-two hours, much depending on size and character of cuts, and the facilities afforded for doing the work. Having a printed sheet we would be able to approximate the time under normal working conditions. (3) In a general way the method of making ready a carriage catalogue would not differ materially from any other catalogue of equally fine class of work. The character of the cuts, whether line, vignette or square half-tone, would make a difference in detail in the matter of overlays. In the question of cut overlays there can be no doubt but that the various mechanical methods now to be had offer the best solution for this problem. (4) It is advisable to have the cut overlays made in advance. (5) This question covers a detail of the making ready of forms in which the judgment of pressmen differ. We would say that it is advisable to use a spot sheet of equal thickness with the hangers which compose the tympan so that when it is attached a hanger may be removed. Where the stock of the job is not greatly in excess of the tympan stock in weight it is often used as the last mark-out sheet. As to the use of a tympan containing nothing but hard paper, many pressmen use a few sheets of common print in their hard tympans. It is claimed that better results are obtained on mixed forms by so doing, rather than by using a tympan absolutely inflexible. (6) No.

**VIGNETTE CUT MAKE-READY** (384).—Submits a two-page section of a catalogue, each page having a 4 by 8-inch vignette half-tone cut of a stationary engine with five lines of descriptive matter. The cuts are splendid examples of the engravers' work, being contrasty and exhibiting the detail of the intricate mechanism to advantage. The press-work is carried out to an equal degree of excellence; the solids, middle tones and high lights are printed with due regard to relative tone values. The vignette part appears soft and blends on the edges with the stock, showing skillful management of the hand-cut overlays. Accompanying the specimen sheet are the overlay and spot sheet showing the detail of make-ready. The letter reads: "Enclosed find sheet printed with two half-tones. The initial impression on spot sheet shows the cut to be a little lower than type-high, yet the vignette edges are printing black. I read in one of my journals some time ago that when the vignette edges print black to start with, the cut is too high and should be lowered. Please tell me whether the cuts are high enough or too high to begin make-ready with. I also enclose the make-ready used on the tympan and a sheet of the finished job. Kindly examine the make-ready sheets and criticize them." *Answer.*—On platen presswork we believe that the cuts may be lower than if the same job was printed on a cylinder press. In this instance we believe it would have been helpful if the block had been rubbed down so that the plate could have taken a piece of thin book paper beneath the solids of the subject, leaving the impression on the vignette and high lights parts to be borne off by the darker tones. The make-ready and cut overlays show skillful handling, as is evidenced by the finished print. The suggestion to have all vignette cuts lower than the square ones is to the point. The difference in height between two vignette cuts will usually be governed by the area and extent of the vignette surface and the amount of solid and middle tones in the subject, a matter for the pressman to determine.

#### ROUGH ESTIMATE.

"I say, waiter," said the impatient guest, "how long will my omelet be?"

"I can't say exactly, sir," replied the waiter, "but the average is about eight inches."—*Boston Post*.

# COST AND METHOD



## THE POSSIBILITIES OF ORGANIZATION.

J. Benjamin Ott, of the Ott Printing Company, occupied the floor at a Chicago Franklin Club noon-hour meeting, taking for his theme the possibilities of the club. He said that in the industrial history of the United States there had been three great periods — those of discovery, invention and organization. We are now in the midst of the

stress and strife of business men were prone to neglect what was after all the better side of their natures, and the organization afforded a splendid means of counteracting that regrettable tendency. Business men following other avocations had succeeded in doing this and had pronounced the work good. Printers could and should do likewise.

At present and for some time to come the great evil for the club to combat is poor prices for work, in the opinion of Mr. Ott. Progress in uprooting hoary abuses must be necessarily slow; the habits and customs of years can not be changed in a day. Education is needed — education as to what to charge, and education in the necessity of adhering to the sound principles and advancing the worthy purposes of the club. If a few fall by the roadside and cut prices, there is no sense in saying that the club is no good. To abandon it would not better matters. The thing to do is to stick and show the erring one his error, reasoning with him until he sees the light, giving such words of encouragement as will generate within him the moral courage to follow the beacon-light of fair prices, which is in reality fair dealing with one's fellowman. The printer who is headed in the right direction and makes mistakes appealed to the speaker. Such a one is entitled to advice and counsel, the giving of which will be beneficial to the tutor as well as the student. Nor should the club rest till its educational efforts reach out and take in the ambitious journeyman who aspires to become an employer. Too many of these go into the field so filled with a laudable eagerness to succeed that they accept work at "any old price." This is hurtful to all concerned. These men just emerging from the ranks of journeymen with high ethical standards do not knowingly commit this wrong against the trade. Successful artisans, they have not been schooled in business methods, and so fall victims to the wiles of the merchant and purchasing agents with whom they dicker for trade. They need tutoring in estimating and the principles of merchandising. Knowing their weakness, or suspecting it, scores of these men would be thankful for a guide that would show them how to avoid the pitfalls. Those who have had the experience doubtless know what needless worry and expense would have been saved them if a friend in need had said the word in season. They would have been thankful for advice, and so would those who are in the rut to-day, as will those who come after us. Whether thankful or not, self-protection and an intelligent selfishness should impel the club to take the information to them. As seen now, in the light of the fruits of associated effort, to do less would be shirking a manifest duty. The Ben Franklin Club and similar organizations must make provision for such work, in Mr. Ott's opinion. With concentrated effort it would not be long till great headway had been made in the work of placing the calling on such a high plane that it and its works would receive the meed of merit and material recognition they deserve.

J. BENJAMIN OTT.

last-named era, possibly destined to be the greatest of all in its influence on humanity. Employing printers have been slow to get in step with the spirit of the times, but at last they are organizing from the Atlantic to the Pacific. The benefits are manifold and immediate. Speaking for himself, Mr. Ott said, before his connection with the club, he did not know personally or in a social way more than eight or ten of his competitors. He entertained rather derogatory opinions of some of them, however. Happily, the club had given him opportunities of becoming well acquainted with scores of employing printers. He discovered that their troubles were similar to his, as were their aspirations. This one privilege was of itself worth ten times what the club cost him, and he did not suppose he was much different from other men.

Taking up the possibilities of the club, he said it should have its own club rooms with proper facilities and environment for the higher development of the members. In the

## THE BUSINESS MAN'S ESTIMATE OF THE PRINTER.

BY H. E. WHEATON.

In these days of combinations of capital and coöperation in business it is a notable fact that the employing printers are about the only business men who have not fashioned themselves and their business to the new order of things. In this they are not only standing in their own light but are making themselves the laughing-stock of their fellow business men; and as there is nothing but continued higher prices in sight, it behooves them to get under cover while yet there is a chance.

A leading business man said to me, not long ago, that the printers were the only people whom he could depend

upon to come below his estimate of his annual expenses, and he is only one of a thousand who could say the same thing. The printers are literally sacrificing themselves for the benefit of the other business men, who are surprised to see them do it, and indeed, are at a loss to understand how it is done.

When the printer's wife goes out to shop she must pay the same prices as those of the plumber. When the printer buys a suit of clothes he must pay as much as any other business man. Why, then, should not the printer get as much for his ware as the times and the necessities of the situation demand? The answer comes: Lack of nerve and — shall I say it? — jealousy. Lack of nerve to charge a reasonable price and fear that the other fellow will get the job are the two things that have lowered the printing business in the estimation of others, and they are the two things that are keeping the printers in the rear of the procession to-day.

If a printer can not get a fair price for a job, he is better off not to have the job. Let the man take it to another shop, and the shop that takes work at a loss and keeps it up, will soon be forced out of business. Is not this a better way to treat competition than to take the job yourself, at a loss, simply to keep the other fellow from getting it? A better plan still, however, is coöperation; but where this can not be accomplished it is better to have an agreement with yourself not to take any job, however small, that can not be done at a profit.

Adhering to rules of business, and having the nerve to charge a fair price accordingly, as the cost of material advances, will place the printers in the list of responsible business men. The elimination of jealousy from the ranks will elevate the profession upon a pinnacle of high ideals and lofty motives such as hallowed the print-shops in the days of Franklin. Brethren of the craft, ours is the responsibility of maintaining these ideals and motives; let us begin to elevate by first lifting prices.

#### COST AGITATION IN CHICAGO AND SOME OF ITS FRUITS.

Those who attempt to ascertain their costs are more than surprised — they are astonished — at some of the developments. Not a few have become disgusted, and declared that the verified results "Ain't so," like the granger who on seeing a giraffe for the first time loudly announced "By heck! there ain't no such critter." The annual report of the cost committee of the Ben Franklin Club of Chicago clearly depicts the development of the cost idea in the Windy City. Here are told the troubles of the committee in finding ground for foundation laying and the amazement of committeemen and others at the results of their investigations. That this should be is the strongest imaginable argument in support of the committee's appeal. The evil of not knowing "where they are at" is a widespread and serious one among employing printers. It should not be overlooked, for it will not down. Under the leadership of John A. Morgan, the Chicago cost committee has had an active year, and accomplished so much its report is of great interest to all who are wondering why "there is no money in printing." The report follows:

"We will depart from the usual manner of reports such as this in the respect that we first desire to express to you all our utmost thanks for the privilege of having served you on this committee, and in serving you we feel that the education we have received has made us better, broader and more prosperous printers.

"Your committee on costs was appointed without instructions as to its duties, and with nothing to guide it as to what was expected other than the title of the committee. Further than this, the members knew of no other

printers' organization having taken up this work, and so had no precedent to follow. It was left to the Ben Franklin Club of Chicago to take the initiative in this matter, as well as in many others. We say we had nothing to guide us in this new work. We will qualify this statement to the extent that there had been mentioned in our meetings a desirable benefit to be gained by a uniform and simple method of keeping data and figuring costs in a uniform way and by one system, thereby all arriving at results in the same manner. This we adopted as our plan of procedure, and all of our work has been with this end in view. Right here we wish to emphasize the importance of a uniform system and urge all of you to at least adopt the principles of the Ben Franklin Club cost system. Even should it entail some study and effort, we believe that you will be more than repaid by the good that will be done to the trade as a whole. Nothing that benefits our trade, as a whole, can fail to benefit each one of us individually. It has been said by an authority on cost: 'It is characteristic of human nature to prefer to work very hard at a thing we understand rather than to study an unfamiliar subject. Many an industrious printer who spends nine or more hours daily at desk or case, in an effort to make ends meet, could, by spending an hour a day for one month in studying costs, make enough more money to cut one hour off his day's labor for the rest of his life.' A strong statement, but true, we think.

"Taking as our guide, 'uniformity of system of cost finding,' we found it necessary to work out a plan that could be used by all — small, medium-size or large plants — and special efforts were made to devise a system applicable to small plants which, by some elaboration, would be practicable and available to the larger or the largest plants. This end, we are glad to say, we believe was accomplished. Throughout our year's work and while testing and proving this system in a number of plants we are more and more convinced that the foundation plan or principle is correct and, further, that this is the most simple, economical and thoroughly practical system yet devised. We are led to this belief by several facts; possibly the principal one is that several other trade organizations in our line have adopted this plan. We speak now of only the plan or principle of the system. As to the blanks or forms used, those we first devised were offered as a beginning, believing that the test of use in different plants would suggest changes in a general way as well as changes required to fit individual plants.

"Perhaps it would be well to state in a few words what the plan of cost finding is. The main or first proposition was to establish a unit of product. This we have determined to be the hour sold, this hour to be considered a separate unit in each department. Having determined the unit of product, the next step is to find for a stated period the aggregate of the units produced and the money expended in producing them. The total expenditure for a stated period divided by the aggregate of the units or hours produced will give the cost per hour in each department. This it would seem is simplicity itself, and not the complicated task so long dreaded by all of us.

"Perhaps it would be well to state some of the steps taken to obtain useful data and arrive at and perfect the system adopted:

"First. A request of all Chicago printers for copies of all shop blanks used by them. This met with a very generous response and was an invaluable aid to us in our work.

"Second. The following inquiry to all club members: 'Have you a method of determining the cost per hour of production in the several departments of your plant?' To this inquiry we did not receive such a generous response.

The replies we received indicated, we regret to say, that very few could answer this question in the affirmative.

"Third. A request of members for data on cost per hour of hand composition. We received a number of replies, which we tabulated, and ascertained the average cost to be \$1.02 per hour.

"Fourth. A request of members for data on cost per hour of platen presswork. The response to this inquiry, tabulated, showed an average cost of 78 cents per hour.

"Fifth. A request of members for costs of hand composition, cylinder and platen presswork. We received a number of replies with the following results: Hand composition, \$1.02½ an hour; cylinder presswork, \$1.46 an hour; platen presswork, 68¼ cents an hour.

"Sixth. Statement of cost blanks sent to members, with request to fill out in detail. The responses to this request were numerous, showing increased interest and marked improvement in method of handling this proposition. Following were the results: Hand composition, \$1.18; machine composition, \$1.58; cylinder presswork, \$1.40; platen presswork, 76 cents; bindery, total overhead to wages paid, not including lost time, one hundred and six per cent. We want to state our belief that these last figures are the most accurate, because all were figured by the same method and on the same basis.

"The result of the year's work in the study of costs by this organization is most gratifying to your committee. A net result has been the installation of cost systems in the offices of fifty-seven members of this club. This being in addition to offices already operating cost systems. On request, we furnished a large number of printers in various parts of the country complete sets of blanks used by us, and learn that they have been adopted in most instances and are working out satisfactorily.

"It is not too much at this time to say we believe that the efforts of the Ben Franklin Club and the part performed by the cost committee have done more to stir up the printer to the knowledge of his own business than anything that has ever been done in printing circles. Printers that in the past never had any idea of what the goods they sold cost them have become interested in some sort of a cost system, and if they have not installed the Ben Franklin Club cost system they have begun the use of some sort of blanks and records whereby they more nearly know the cost of production than formerly. By this investigation and by the knowledge acquired through it the printer has learned that it is absolutely impossible to sell composition for any price below \$1 per hour and even get cost. This investigation has not only told the printer what his goods cost, but has been the means of him getting sufficient backbone, from the knowledge of facts, to raise his prices and make money in a department which, in the past, he considered a necessary evil and lost money. By the work of the cost committee, and by the continuous assertions that composition costs at least \$1, it has become the belief of the majority of the printers of Chicago that composition does cost \$1 per hour, and if we can get all of the printers of Chicago to believe and know that our goods cost something and know what that cost is, it is only a matter of a short period before our trade will be on a level with any of the money-making trades and institutions.

"Through the medium of our monthly publication we have been publishing figures that have been sent to us on uniform statements of cost, and by them we have learned that the average cost of composition in the city of Chicago is in the neighborhood of \$1.10 per hour. If this is a fact, and we are here to prove it is a fact, how in the world is it possible for a printer to exist, to pay his paper bills, to meet his pay-roll, to enjoy some of the comforts of this life, while selling composition at 50, 60 or 70 cents? We

knew when we started in this work that the figures we would ascertain would be startling to the majority of printers here, and when we began to present some of the figures that we had collected, it was not uncommon for our friends to not only insinuate that we were crazy, but to make the absolute statement.

"One thing you will believe, and it is that the committee lived through it, and its members at the present time feel stronger in the fact that behind us we have seventy-five of the best houses in Chicago who back us up in the statements that we present. When your committee took hold of this proposition there were not ten houses in the city of Chicago that could fill out our statement of costs form, and we are pleased and gratified to be able to



JOHN A. MORGAN.

tell you of the number that are equal to the occasion at the present time.

"We hope that the investigation of costs will continue and we further hope that the investigation will not only be in the minds and in the efforts of the cost committee, but will be taken up by every printer in Chicago.

"A résumé of the situation from the data received from the various plants and from the experience gained in our own plants, from carefully kept and complete records, would indicate the following: (1) A fair profit on outside purchases and paper stock if sold at twenty per cent advance over cost, allowing ten per cent for handling and ten per cent for profit. (2) A considerable loss on composition when sold at \$1 per hour. (3) A considerable loss on cylinder presswork when sold at \$1.25 per hour for presses of size 25 by 38 or smaller, and \$1.50 per hour for presses 36 by 48 and larger, exclusive of ink. (4) A reasonable profit on platen presswork when sold at \$1 per hour, including ink. (5) A loss in the bindery when sold at one hundred per cent over labor cost per hour.

"This leaves us in the position of charging a profit on

the lesser departments, and operating at a loss in the larger and more expensive departments.

"It would seem that we are entitled to better returns on the capital invested. And we believe that every other line, especially those organized, demand and receive much better returns.

"Now let us make ourselves clear on this proposition and be honest with ourselves. As to composition, when we say \$1 per hour, we expect this to cover all overhead expense, and by all overhead expense we mean everything — proprietor's salary, rent, heat, light, foreman's, proof-reader's, distributor's and slug boy's wages, and every item of expense incurred to produce this hour.

"Of course, if you charge 60 cents for setting this type, and sell thirty-minute hours, and then add 25 cents for distribution, 10 cents for proofreading, 5 cents for slug boy, 5 cents for delivery and so on down the line, you will possibly get enough.

"But this is a dangerous, complicated and inaccurate method, and we believe will end in trouble. And further it does not promote uniformity of method, which is necessary to obtain uniform prices and uniform estimates and their ensuing benefits to our trade.

"This also applies to presswork and binding. Use for your costs the figure which covers labor cost, also department and office overhead expense, which means every item of expense. And if all do this, we have the simplest and most uniform method.

"The Ben Franklin Club does not attempt to dictate prices or even urge its members to do more than to ascertain costs, believing that if they know the cost of their product they will sell at a profit.

"We can not refrain from stating what in our opinion would be a fair minimum scale of prices for our product.

"Stock and outside purchases of less than \$100, twenty-five per cent.

"Composition, including distribution, proofreading and all overhead expense, \$1.30 per hour.

"Platen presswork, one-quarter medium or smaller, \$1 per hour. One-half medium and Colt's armory, \$1.25, including ink.

"Cylinder presswork, taking sheets 25 by 38 or smaller, \$1.50 per hour, and larger sizes \$2 per hour, not including ink.

"Bindery work, one hundred and fifty per cent over labor cost.

"We make these recommendations as your cost committee and not as individual printers. And to those of you who hold different opinions, we ask a careful study and a full and free discussion of the matter, to the end that, if these figures are not correct, we may determine in the near future the ones that are.

"In conclusion, we wish to say that we believe there is only one thing wrong with the printing business, and that is: Some of us are selling our product at cost or less for the sole reason that we do not know the cost."

The committee presenting the foregoing report is composed of J. A. Morgan (chairman), F. I. Ellick, O. A. Koss, W. J. Wells and C. J. Thiebault.

#### CHARGE EXTRA FOR POOR COPY.

During a talk on "good" copy and "bad" copy recently before the Ben Franklin Club of Chicago, John J. Miller, of Barnard & Miller, said in part: "The most important factor in good, clean, and particularly *rush* composition is that the copy be typewritten or good, legible manuscript. We find in our special line — law work — the compositors will turn out ten to twenty-five per cent more composition if they are given good copy. All copy is supposed to follow

the rule or style of the office as to capitalization and punctuation, as scarcely no two typewriter operators capitalize and punctuate alike. In doing composition for the trade we see that more and more, and can estimate the trouble the majority of printers have in transposing poor copy into good printing. I presume all are acquainted with the nervous customer who gets up his catalogue in longhand at odd times and under stress of rush of business, the consequence being execrable copy and increased composition costs. In the same class is the clerk, probably in the majority of cases a \$15-a-week employee, who mulcts the printer of hundreds of dollars a year because he writes the rankest and rottenest copy that comes into a printing-office.

"Then there is the man who gets up the annual catalogue, who says the copy is not all ready, but it is going to be just like the last one, and wants a bid with no extras. When the copy is delivered the foreman discovers about fifty per cent more composition than in the last one and changes in style that add fifteen to twenty-five per cent more to his cost and difficulties. None of them realize the loss in time of a machine-operator, who earns from 50 to 90 cents per hour, when he is compelled to hunt all over a page of copy two feet square for a run-over line or an insertion.

"Some authors maintain it is not to their advantage to take care in writing copy, as it will be put in the hands of ordinary workmen, while bad manuscript must be given to excellent workmen, who will always produce good work. This is untrue. Should this theory be put in practice, capable printers would always have difficult work, thereby earning less money, while the inefficient workmen would have easy work and make more money than the good printer with poor copy, thus putting a premium on the incompetent workman and a penalty on the good one. Printers should charge an extra price for editing poor copy or put it on a strictly time basis, and make a charge equal to 15 to 25 cents per thousand for typewriting same, as it will be that much slower and more costly, especially if it is machine composition."

#### WANTED—AN EDITOR.

Uncle Sam is worried over the failure of the United States Civil Service Commission to get him an editor. The chair in the sanctum of the *Experiment Station Record*, a red-hot monthly devoted to cattle society and oleomargarine contests, is vacant. The job pays \$1,500 a year. An examination was held in the Brooklyn post-office, but only one applicant appeared. He promised to raise the standard of the *Record* and to swell the circulation by making a cow-to-cow canvass for new subscribers. "They looked me over," said this editor, "and decided to give the other editors of the country a second chance to try for the job. They refused to believe that there was only one editor who wanted to work for the government. It was real funny when I got to the postoffice. I was escorted to one of the rooms by three or four attendants. Half a dozen more men spent fifteen or twenty minutes slipping bars and bolts and raising windows. Another bunch rushed at me with a stock of papers. Then the whole mob got together and decided it wouldn't pay to hold the exam. for one candidate." "What do you suppose kept the other editors away?" he was asked.

"I can't figure that out," was the reply. "It's a fabulous amount of money for the modest requirement of the job, and think of the honor of slinging ink for the government. All it requires is a perfect knowledge of entomology, economic zoölogy and veterinary science, together with a working assortment of French, German, Irish, Hindustani, African, English and Italian." — Sidney Arnold, in *American Artisan*.

# NEWSPAPER WORK



BY O. F. BYXBEE.

**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbe, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.**

**AD-SETTING CONTEST No. 26.**—The form of advertisement for THE INLAND PRINTER'S twenty-sixth contest is quite the opposite of that used in Contest No. 25—the last advertisement was single column in width and ten inches deep, while this is four columns wide and only two inches in depth. There is not much matter in the copy, which makes it all the more difficult to display effectively. There may be only one way to display it, and then again there may be several ways—the result of the contest will show. It looks simple—almost too simple for a contest—but try it; do your best and then see if some other compositor has thought of something better. The educational value of a complete set of the specimens submitted—full of suggestions to the studious compositor—is worth many times the effort of setting and entering an advertisement. The copy is as follows:

The Orange Lumber Company, manufacturers of Band Sawn Long Leaf Yellow Pine, Railroad and Export Timber gotten out promptly. We carry a good assortment of yard items and solicit your inquiries and orders. When you want it quick send us the order.

**The same rules which have so satisfactorily governed previous contests will apply to this:**

1. Set 53½-ems pica (four columns) wide by two inches deep.
2. Each contestant may enter two specimens.
3. Compositor is at liberty to change the arrangement, but must neither add nor omit any portion or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbe, 130 Sherman street, Chicago."
6. Use black ink on white paper, 10½ by 3½ inches exactly.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in stamps or coin, to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before March 15, 1909.

The sheet with the compositor's name and address, and the stamps or coin should be enclosed in one package and not sent in a letter; in fact, it is better not to write a letter at all. The usual plan of designating the best advertisements will be followed. A complete set of all the specimens submitted will be mailed to each compositor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what, in his judgment, are the best three advertisements, and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded

each advertisement selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one advertisement on paper too long or too wide would make every set inconvenient to handle, and any such will be thrown out. Particular note should also be made of the date of closing, as advertisements received too late can not be accepted. Where a compositor enters two advertisements, each set of specimens should be wrapped separately and the two enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of advertisements submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be two hundred sets of advertisements and, should the number of contestants be unusually large, the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

A NOVEL envelope slip is used by the Gallatin (Mo.) Democrat with this motto: "There are advertisers and occasional advertisers, but the advertiser who advertises as an advertiser should advertise, is the advertiser who persistently advertises in the best advertising medium."

AN excellent specimen of half-tone engraving and press-work is the "Annual Special Number" of the *Weekly Courier*, Launceston, Tasmania. The employees on the *Courier* are evidently vying with those on the Christchurch (New Zealand) *Weekly Press*, whose beautiful Christmas number was mentioned last month.

"INDUSTRIAL editions" are probably the most profitable special issues a newspaper can promote. Everybody is interested, or should be, in booming the home town, and if arrangements can be made for sending two or three thousand extra copies outside the State, as well as putting a copy in every home in the county, the publisher has an excellent pull for advertising, both display and write-ups. The Burlington (Kan.) *Republican* recently issued such a number, and as it came out early in December it had an additional pull on the advertiser who wished to catch the holiday trade. This issue consisted of fifty-six five-column pages, more than half of it evidently paid matter.

THIS month the series of articles on "Advertising Rate Cards for Newspapers" is completed, and in the March issue a new series will be started dealing with other vital questions in the conduct of newspapers. It will be shown how additional subscribers may be secured and how subscription rates may be increased. Full details of successful plans for increasing circulation will be given, including the circular letters, advertisements and printed forms to be used, and complete instructions on how to carry every plan to a successful conclusion. Advice will also be given on how to secure more advertising, and how to increase rates, reproducing letters and circulars which have proved effective in accomplishing these results.

**MAKE-UP FOR A SIX-COLUMN QUARTO.**—A Colorado correspondent writes: "We would appreciate it very much if you would send us samples of what you would consider a model make-up and style for a six-column, eight-page newspaper." **Answer.**—I do not keep on file copies of newspapers received each month, and regret to find that among those on hand there are none which I could send you as in any way representing a model. In a general way, I might suggest a few important things in the arrangement of your paper. I would eliminate all advertising from the first page, devoting its exclusively to local matters. Use

about three display heads at the tops of columns and put single-line and double heads on other local matters. Every item of local news of ten lines or more is deserving of a head. Of course, your fourth page would be devoted to editorial and similar matter, while the fifth should contain short local and personal items. Correspondence should be run on the inside pages, while the eighth could be almost exclusively advertising, if you are fortunate enough to secure sufficient patronage.

**CHRISTMAS ISSUES.**—From the large number of Christmas and holiday editions which reach THE INLAND PRINTER it would seem that almost every newspaper in the country made it a practice to get out a special number during the early part of December. There is always, of course, an extra volume of advertising during the few weeks just preceding the holidays, and this may be materially increased if a certain issue is set apart as a "Special Christmas Number," and this, too, without losing any of the advertising that would be secured for the other numbers. The editor will naturally pride himself on the contents of this particular number, but it is really not necessary to go to any great expense on the reading matter or for special illustrations or elaborate covers, aside from what would

of this kind was that of the Gallatin (Mo.) *North Missourian*, which had two full-page cuts, one entitled "A Bucket of Kids" and the other "A Basket of Kids." The local photographer had grouped the pictures of the children in large photographs of a basket and a pail so that both receptacles appeared to be literally running over with babies. Of course, a full list of the names of the youngsters was also given, as well as a page or two of letters to Santa Claus. The Washington (N. J.) *Star* published a full page of babies' pictures a few years ago and found the plan so popular that it was repeated this season. George W. Wilkes & Sons, publishers of the Biloxi (Miss.) *Herald*, printed their Christmas issue in magazine form, the size of THE INLAND PRINTER, sixty-four pages, three columns to the page. They write: "It has been a success—we will issue our next Christmas number in the same form." Successful plans are always of interest, and the publishers' description of the issue is given in full:

We have found the cost not a great deal more than in regular newspaper size. You will note that the pages are the same size as the last fold of our regular newspaper. The magazine was folded on our newspaper folder just the same as though we were folding our regular edition. I made up four pages to a seven-column newspaper chase, printing sixteen pages at an impression, used 8-cent news ink with a very little 50-cent book mixed in and did the printing at night, so as not to interfere with our daily issue. The paper cost us 4½ cents laid down in Biloxi (our regular news costs 3½ cents). We printed 3,000 copies, delivering 1,250 to our regular subscribers, making free distribution of the balance, covering territory Biloxi merchants could expect to draw trade from. The largest part of that matter in the edition is plate matter furnished by the American Press Association, but the first eight pages are local stuff. Our next Christmas number we hope to make of a more local nature. Most of the plate heads were reset. I enclose sample of a folder I mailed to every merchant in Biloxi more than a month before the edition was published. Fifteen dollars a page was charged for the ads.; \$8 a half-page.

The folder referred to was headed, "Christmas is not here yet, but—" and contained a strong appeal for advertising, one which could well be used in any locality:

Do you want to get in on a campaign to bring more Christmas shoppers to Biloxi than ever before?

Let's all pull together and do it.

To make the biggest success of the campaign we must get to work at once.

Here is the way we propose to do it:

The *Herald* will issue a big Christmas edition Sunday, December 13 (one week earlier than last year), and it will have a much larger circulation than ever attempted before. Ocean Springs, Hindsboro, Mississippi City, Woolmarket, Seymour and Flora, besides Biloxi, will be thoroughly covered—a copy of the Christmas edition of the *Herald* will be placed in EVERY home in these cities and towns—and a great number will be circulated in Gulfport, Long Beach, Pass Christian, Lorraine, and throughout the country.

You need not be told that it will cost the *Herald* a vast amount of money to print and circulate the quantity of papers that will be required to cover the territory named.

All of the most successful business men know the value of advertising. This is THE TIME for you to test its value.

We want an adv. for this edition from YOU. The bigger and better the adv. the bigger the returns to the advertiser.

Do some figuring on this proposition, and show the people of the surrounding country what you and Biloxi have to offer Christmas shoppers.

In your adv. name some attractive articles (a great many, if the advertising space is large enough), give descriptions and some prices; use illustrations if you have any cuts. If you haven't cuts on hand, write now to some of the manufacturers of the goods you sell for cuts (they should be glad to supply them without cost), or maybe we can furnish a suitable cut without cost.

Spend in advertising in this edition as much as your stock of goods will justify—\$20, \$30, \$40, \$50, or \$18, \$15, \$10, \$8, \$5 or \$3—\$3 is the minimum.

Ring me up NOW—'phone 36—and let's get started on this at once. DON'T hang back until the last minute and do a rush job.

One of the most bulky Christmas issues was that of the *Deseret Evening News*, Salt Lake City, Utah—ninety-six pages and cover—well printed and filled with most attractive reading matter and advertisements. It is manifestly impossible to criticize (as many correspondents request) or even describe the many issues received, but the most creditable are the following: Carrollton (Ill.) *Patriot*; Gibson *Courier*, Gibson City, Ill.; Sykeville (Pa.) *Post-Dispatch*; Poteau (Okla.) *Sun*; Gallatin (Mo.) *Democrat*;



"A BUCKET OF KIDS."

naturally be done at the holiday season in the interest of subscribers. Unlike special issues which are promoted at other times in the year, it is unnecessary to explain to the prospective advertiser just what this particular issue will contain—the simple announcement that it is to be "our annual Christmas number" is enough. All the Christmas issues received naturally devote much space to describing in poetry and prose the joys of the season, and very appropriately give greatest prominence to matters which please and interest the little folks. A number make very attractive features of group pictures of babies and little tots, thus creating a demand for extra copies from the parents and other relatives. One of the most unique arrangements

*Grant County Herald*, Lancaster, Wis.; *Augusta* (Mich.) *Beacon*; *Roundup* (Mont.) *Record*; *Pilot Point* (Tex.) *Post-Signal*; *Edgewood* (Iowa) *Journal*; *Orange* (Tex.) *Leader*; *The People*, Franklin, Pa.; *Montgomery* (W. Va.) *News*; *Knoxville* (Tenn.) *Sentinel*; *Lake Geneva* (Wis.) *News*.

THE editor of the Three Forks (Mont.) *Herald* made one final and urgent appeal to the feminine readers of his paper in the last issue previous to the close of the leap year, 1908, in a double-leaded, ten-point editorial, under the caption, "Ye Editor Needs a Wife." A part of his heart-stirring plea reads as follows: "For several generations past the junior member of the firm has been searching the world over for a partner of his sorrows, and, as the next leap year will find us past the thirty mark, we will be too old to be 'cute' four years from now. Perhaps the reason the fair sex have so persistently overlooked us as a candidate possessing matrimonial possibilities is that heretofore we have neglected to give due prominence to our willingness to enter the bonds of wedlock, and we accordingly take this occasion to assure the public that we will accept the first proposal from any young lady with blue hair and green eyes."

**NEWSPAPER CRITICISMS.**—The following papers were received, together with requests for criticisms, and brief suggestions are made for their improvement:

*Chelsea* (Mich.) *Tribune*.—Your holiday issue is too crowded with ads. to form a fair basis of criticism. A better distribution of ink is advisable.

*University* (N. D.) *Student*.—The lighter rule should precede the date line. Your display heads would be improved if the third part was in heavier type.

*Herrin* (Ill.) *News*.—The heavy black two-line heads are neither attractive nor artistic. There is nothing better than display heads of three or four sections at the heads of columns, with single and double heads on the less important items. Ads. are neat. Color and impression are uneven.

*Christian Courier*, Clarinda, Iowa.—Most of your ads. show too much type of the same size. The "long-line, short-line" effect, without a rule or dash of any kind to break the monotony, should also be avoided. Where an article is continued from one page to another, the head line should be repeated.

**CRITICISMS** of advertisements are deferred until next month. Occasionally a package is received where the advertisements are rolled instead of flat. Compositors should realize that it is impossible to properly examine and compare the specimens of their work when sent in this way, and they are accordingly at a disadvantage. All advertisements should be mailed flat, so far as possible, but where this is not feasible they may be folded, but should never be rolled.

#### BEGINNING OF NEWSPAPER WORK.

In England the first bona fide attempt at newspaper work was attempted in 1622, when the outbreak of the great Civil War caused an unusual demand to be made for news, and as the appetite grew by what it fed on, this unwonted request for information may be regarded as the forerunner of that great machine—the fourth estate. Nathaniel Butler, a bookseller, started a weekly newspaper compiled from copies of the Venetian gazettes, and issued the following advertisement:

"If any gentleman or other accustomed to buy the weekly relations of news, let them know that the writer of these newes hath published two former newes, one dated the 2d and the other the 13th of August, all of which do carry a like title, with the arms of the King of Bohemia on the other side of the title-page, and have dependence one upon another: which manner of writing and printing he doth purpose to continue weekly by God's assistance from the best and most certain intelligence. Farewell this twenty-three of August, 1622."

Written for THE INLAND PRINTER.

#### ADVERTISING RATE CARDS FOR NEWSPAPERS.

NO. V.—BY O. F. BYXBEE.

 HIS installment of rate cards closes the series for weekly, semi-weekly and daily newspapers. Thirty-six cards have been published for six and seven column weeklies and semi-weeklies, and in this issue we have eighteen more, nine of which are for six-column dailies and the other nine for seven-column dailies. As stated in the opening chapters, a daily newspaper is obliged to accept a slightly lower rate proportionately than a weekly, as the life of an advertisement is correspondingly shorter. The rates given in the following cards are therefore slightly lower than one cent a line per thousand circulation. The first card in each instance is for a six-column daily, and the second for a seven-column daily. The same open-space rates apply in both instances.

The first cards are for a daily of less than one thousand circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch . . . . .	\$0.25	\$0.45	\$0.65	\$1.20	\$2.10	\$3.90	\$9.05	\$15.00	\$25.00
2 inches . . . . .	.45	.85	1.20	2.10	3.65	6.75	15.00	25.00	41.00
3 " . . . . .	.65	1.20	1.70	2.90	5.00	9.05	20.50	33.50	55.00
4 " . . . . .	.85	1.55	2.10	3.65	6.35	11.25	25.00	41.00	66.00
5 " . . . . .	1.05	1.85	2.50	4.35	7.45	13.25	29.00	48.00	77.00
6 " . . . . .	1.20	2.10	2.90	5.00	8.55	15.00	33.50	55.00	88.00
8 " . . . . .	1.55	2.65	3.65	6.35	10.75	18.50	41.00	66.00	110.00
10 " . . . . .	1.85	3.15	4.35	7.45	12.50	22.00	48.00	77.00	125.00
20 " . . . . .	3.15	5.45	7.45	12.50	20.75	36.00	77.00	125.00	205.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch . . . . .	\$0.25	\$0.45	\$0.65	\$1.20	\$2.10	\$3.90	\$9.05	\$15.00	\$25.00
2 inches . . . . .	.45	.85	1.20	2.10	3.65	6.75	15.00	25.00	41.00
3 " . . . . .	.65	1.20	1.70	2.90	5.00	9.05	20.50	33.50	55.00
4 " . . . . .	.85	1.55	2.10	3.65	6.35	11.25	25.00	41.00	66.00
5 " . . . . .	1.05	1.85	2.50	4.35	7.45	13.25	29.00	48.00	77.00
6 " . . . . .	1.20	2.10	2.90	5.00	8.55	15.00	33.50	55.00	88.00
8 " . . . . .	1.55	2.65	3.65	6.35	10.75	18.50	41.00	66.00	110.00
10 " . . . . .	1.85	3.15	4.35	7.45	12.50	22.00	48.00	77.00	125.00
10½ " . . . . .	1.95	3.35	4.60	7.85	13.00	23.25	51.00	81.00	135.00
21½ " . . . . .	3.35	5.80	7.85	13.00	22.00	38.00	81.00	135.00	215.00

#### Open-space contracts:

50 inches and less than	100 inches.....	\$0.13
100 inches and less than	250 inches.....	.11
250 inches and less than	500 inches.....	.08½
500 inches and less than 1,000 inches.....		.07
1,000 inches and over .....		.06

#### For a daily of 1,000 to 1,200 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch . . . . .	\$0.30	\$0.55	\$0.80	\$1.45	\$2.50	\$4.60	\$10.25	\$17.00	\$28.00
2 inches . . . . .	.55	1.00	1.45	2.50	4.30	7.65	17.00	28.00	46.00
3 " . . . . .	.80	1.45	2.00	3.40	5.80	10.25	23.25	38.00	62.00
4 " . . . . .	1.00	1.85	2.50	4.30	7.20	12.75	28.00	46.00	75.00
5 " . . . . .	1.25	2.20	2.95	5.05	8.45	14.75	33.00	54.00	87.00
6 " . . . . .	1.45	2.50	3.40	5.80	9.65	17.00	38.00	62.00	100.00
8 " . . . . .	1.85	3.10	4.30	7.20	12.00	21.00	46.00	75.00	125.00
10 " . . . . .	2.20	3.70	5.05	8.45	14.00	25.00	54.00	87.00	145.00
20 " . . . . .	3.70	6.25	8.45	14.00	23.75	41.00	87.00	145.00	235.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch . . . . .	\$0.30	\$0.55	\$0.80	\$1.45	\$2.50	\$4.60	\$10.25	\$17.00	\$28.00
2 inches . . . . .	.55	1.00	1.45	2.50	4.30	7.65	17.00	28.00	46.00
3 " . . . . .	.80	1.45	2.00	3.40	5.80	10.25	23.25	38.00	62.00
4 " . . . . .	1.00	1.85	2.50	4.30	7.20	12.75	28.00	46.00	75.00
5 " . . . . .	1.25	2.20	2.95	5.05	8.45	14.75	33.00	54.00	87.00
6 " . . . . .	1.45	2.50	3.40	5.80	9.65	17.00	38.00	62.00	100.00
8 " . . . . .	1.85	3.10	4.30	7.20	12.00	21.00	46.00	75.00	125.00
10 " . . . . .	2.20	3.70	5.05	8.45	14.00	25.00	54.00	87.00	145.00
10½ " . . . . .	2.30	3.95	5.35	8.90	14.75	26.00	57.00	92.00	155.00
21½ " . . . . .	3.95	6.60	8.90	14.75	25.00	43.00	92.00	155.00	250.00

## THE INLAND PRINTER

## Open-space contracts:

50 inches and less than	100 inches.....	\$0.15
100 inches and less than	250 inches.....	.12½
250 inches and less than	500 inches.....	.10
500 inches and less than 1,000 inches.....		.08
1,000 inches and over .....		.06½

For a daily of 1,200 to 1,400 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch .....	\$0.35	\$0.65	\$0.90	\$1.70	\$2.95	\$ 5.40	\$11.75	\$19.25	\$32.00
2 inches .....	.65	1.20	1.70	2.95	5.10	9.00	19.25	32.00	53.00
3 " .....	.90	1.70	2.35	4.00	8.60	11.75	26.00	44.00	71.00
4 " .....	1.20	2.15	2.95	5.10	8.50	14.75	32.00	53.00	86.00
5 " .....	1.45	2.55	3.45	5.95	9.85	17.00	38.00	62.00	100.00
6 " .....	1.70	2.95	4.00	8.60	11.25	19.25	44.00	71.00	115.00
8 " .....	2.15	3.65	5.10	8.50	13.75	24.00	53.00	86.00	145.00
10 " .....	2.65	4.35	5.95	9.85	16.00	28.00	62.00	100.00	170.00
20 " .....	4.35	7.35	9.85	16.00	27.00	47.00	100.00	170.00	275.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch .....	\$0.45	\$0.80	\$1.30	\$2.20	\$3.80	\$ 6.95	\$15.50	\$26.00	\$43.00
2 inches .....	.80	1.55	2.20	3.80	6.55	11.50	26.00	43.00	70.00
3 " .....	1.15	2.20	3.05	5.20	8.75	15.50	35.00	58.00	93.00
4 " .....	1.55	2.75	3.80	6.55	11.00	19.25	43.00	70.00	115.00
5 " .....	1.90	3.35	4.50	7.70	12.75	22.50	50.00	82.00	130.00
6 " .....	2.20	3.80	5.20	8.75	14.50	26.00	58.00	93.00	150.00
8 " .....	2.75	4.70	6.55	11.00	18.25	32.00	70.00	115.00	190.00
10 " .....	3.35	5.65	7.70	12.75	21.25	38.00	82.00	130.00	215.00
10½ " .....	3.50	6.00	8.10	13.50	22.25	40.00	86.00	140.00	230.00
21½ " .....	6.00	10.00	13.50	22.25	38.00	65.00	140.00	230.00	370.00

## Open-space contracts:

50 inches and less than	100 inches.....	\$0.23
100 inches and less than	250 inches.....	.19
250 inches and less than	500 inches.....	.15
500 inches and less than 1,000 inches.....		.12
1,000 inches and over .....		.10

For a daily of 1,800 to 2,000 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch .....	\$0.50	\$0.90	\$1.30	\$2.40	\$4.20	\$ 7.65	\$17.00	\$28.00	\$46.00
2 inches .....	.90	1.70	2.40	4.20	7.20	12.75	28.00	46.00	75.00
3 " .....	1.30	2.40	3.40	5.70	9.65	17.00	38.00	62.00	100.00
4 " .....	1.70	3.05	4.20	7.20	12.00	21.00	46.00	75.00	120.00
5 " .....	2.10	3.70	4.95	8.45	14.00	24.25	54.00	87.00	140.00
6 " .....	2.40	4.20	5.70	9.65	16.00	28.00	62.00	100.00	160.00
8 " .....	3.05	5.20	7.20	12.00	19.75	34.00	75.00	120.00	200.00
10 " .....	3.70	6.20	8.45	14.00	23.00	41.00	87.00	140.00	235.00
20 " .....	6.20	10.50	14.00	23.00	39.00	67.00	140.00	235.00	385.00

## Open-space contracts:

50 inches and less than	100 inches.....	\$0.18
100 inches and less than	250 inches.....	.14
250 inches and less than	500 inches.....	.11
500 inches and less than 1,000 inches.....		.09
1,000 inches and over .....		.07½

For a daily of 1,400 to 1,600 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch .....	\$0.40	\$0.70	\$1.05	\$1.95	\$3.25	\$ 6.10	\$12.50	\$22.00	\$36.00
2 inches .....	.70	1.35	1.95	3.35	5.75	10.25	22.00	36.00	59.00
3 " .....	1.05	1.95	2.70	4.45	7.70	13.50	30.00	49.00	80.00
4 " .....	1.35	2.45	3.35	5.75	9.60	16.75	36.00	59.00	97.00
5 " .....	1.70	2.95	3.95	6.75	11.25	19.50	43.00	70.00	115.00
6 " .....	1.95	3.35	4.45	7.70	12.75	22.00	49.00	80.00	130.00
8 " .....	2.45	4.15	5.75	9.60	16.00	27.00	55.00	97.00	160.00
10 " .....	2.95	4.05	6.75	11.25	18.50	32.00	70.00	115.00	190.00
20 " .....	4.95	8.35	11.25	18.50	30.50	53.00	115.00	190.00	310.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch .....	\$0.50	\$0.90	\$1.30	\$2.40	\$4.20	\$ 7.65	\$17.00	\$28.00	\$46.00
2 inches .....	.90	1.70	2.40	4.20	7.20	12.75	28.00	46.00	75.00
3 " .....	1.30	2.40	3.40	5.70	9.65	17.00	38.00	62.00	100.00
4 " .....	1.70	3.05	4.20	7.20	12.00	21.00	46.00	75.00	120.00
5 " .....	2.10	3.70	4.95	8.45	14.00	24.25	54.00	87.00	140.00
6 " .....	2.40	4.20	5.70	9.65	16.00	28.00	62.00	100.00	160.00
8 " .....	3.05	5.20	7.20	12.00	19.75	34.00	75.00	120.00	200.00
10 " .....	3.70	6.20	8.45	14.00	23.00	41.00	87.00	140.00	235.00
20 " .....	6.20	10.50	14.00	23.00	39.00	67.00	140.00	235.00	385.00

## Open-space contracts:

50 inches and less than	100 inches.....	\$0.25
100 inches and less than	250 inches.....	.21
250 inches and less than	500 inches.....	.16
500 inches and less than 1,000 inches.....		.18
1,000 inches and over .....		.11

For a daily of 2,000 to 2,500 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch .....	\$0.60	\$1.10	\$1.55	\$2.90	\$5.05	\$ 9.30	\$21.00	\$34.00	\$57.00
2 inches .....	1.10	2.05	2.90	5.05	8.75	15.75	34.00	57.00	94.00
3 " .....	1.55	2.90	4.05	6.90	11.75	21.00	47.00	78.00	125.00
4 " .....	2.05	3.65	5.05	8.75	14.75	26.00	57.00	94.00	150.00
5 " .....	2.50	4.40	5.95	10.25	17.25	30.00	68.00	110.00	175.00
6 " .....	2.90	5.05	6.90	11.75	19.75	34.00	78.00	125.00	200.00
8 " .....	3.65	6.30	8.75	14.75	24.50	43.00	94.00	150.00	250.00
10 " .....	4.40	7.50	10.25	17.25	29.00	51.00	110.00	175.00	290.00
10½ " .....	4.65	8.00	11.00	18.25	30.00	53.00	115.00	185.00	305.00
21½ " .....	8.00	13.50	18.25	30.00	50.00	88.00	185.00	305.00	505.00

## Open-space contracts:

50 inches and less than	100 inches.....	\$0.30
100 inches and less than	250 inches.....	.25
250 inches and less than	500 inches.....	.20
500 inches and less than 1,000 inches.....		.16
1,000 inches and over .....		.13

For a daily of 2,500 to 3,000 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	\$0.75	\$1.35	\$1.95	\$3.65	\$6.30	\$11.50	\$26.00	\$43.00	\$71.00
2 inches	1.35	2.55	3.65	6.30	10.75	19.50	43.00	71.00	120.00
3 "	1.95	3.65	5.10	8.60	14.75	26.00	58.00	96.00	160.00
4 "	2.55	4.60	6.30	10.75	18.50	32.00	71.00	120.00	190.00
5 "	3.15	5.55	7.45	12.75	21.50	38.00	84.00	140.00	225.00
6 "	3.65	6.30	8.60	14.75	24.50	43.00	96.00	160.00	225.00
7 "	4.60	7.85	10.75	18.50	31.00	53.00	120.00	190.00	315.00
8 "	5.55	9.35	12.75	21.50	35.50	63.00	140.00	225.00	365.00
10 "	5.55	9.35	12.75	21.50	35.50	63.00	140.00	225.00	365.00
20 "	9.35	16.00	21.50	35.50	60.00	105.00	225.00	365.00	595.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	\$0.75	\$1.35	\$1.95	\$3.65	\$6.30	\$11.50	\$26.00	\$43.00	\$71.00
2 inches	1.35	2.55	3.65	6.30	10.75	19.50	43.00	71.00	120.00
3 "	1.95	3.65	5.10	8.60	14.75	26.00	58.00	96.00	160.00
4 "	2.55	4.60	6.30	10.75	18.50	32.00	71.00	120.00	190.00
5 "	3.15	5.55	7.45	12.75	21.50	38.00	84.00	140.00	225.00
6 "	3.65	6.30	8.60	14.75	24.50	43.00	96.00	160.00	225.00
7 "	4.60	7.85	10.75	18.50	31.00	53.00	120.00	190.00	315.00
8 "	5.55	9.35	12.75	21.50	35.50	63.00	140.00	225.00	365.00
10 "	5.55	9.35	12.75	21.50	35.50	63.00	140.00	225.00	365.00
20 "	9.35	16.00	21.50	35.50	60.00	110.00	235.00	385.00	630.00
21½ "	9.90	16.75	22.75	37.00	63.00	110.00	235.00	385.00	

#### Open-space contracts:

50 inches and less than	100 inches.....	\$0.38
100 inches and less than	250 inches.....	.32
250 inches and less than	500 inches.....	.25
500 inches and less than 1,000 inches.....		.20
1,000 inches and over .....		.17

#### For a daily of 3,000 to 5,000 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	\$1.00	\$1.80	\$2.60	\$4.85	\$8.40	\$15.50	\$35.00	\$56.00	\$93.00
2 inches	1.80	3.40	4.85	8.40	14.50	26.00	56.00	93.00	145.00
3 "	2.60	4.85	6.75	11.50	19.50	35.00	77.00	120.00	195.00
4 "	3.40	6.10	8.40	14.50	24.50	43.00	93.00	145.00	235.00
5 "	4.20	7.40	9.95	17.00	29.00	50.00	105.00	170.00	270.00
6 "	4.85	8.40	11.50	19.50	33.00	56.00	120.00	195.00	310.00
7 "	6.10	10.50	14.50	24.50	40.00	70.00	145.00	235.00	385.00
8 "	7.40	12.50	17.00	29.00	47.00	83.00	170.00	270.00	445.00
10 "	7.40	12.50	17.00	29.00	47.00	130.00	270.00	445.00	725.00
20 "	12.50	21.25	29.00	47.00	78.00				

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	\$1.00	\$1.80	\$2.60	\$4.85	\$8.40	\$15.50	\$35.00	\$56.00	\$93.00
2 inches	1.80	3.40	4.85	8.40	14.50	26.00	56.00	93.00	145.00
3 "	2.60	4.85	6.75	11.50	19.50	35.00	77.00	120.00	195.00
4 "	3.40	6.10	8.40	14.50	24.50	43.00	93.00	145.00	235.00
5 "	4.20	7.40	9.95	17.00	29.00	50.00	105.00	170.00	270.00
6 "	4.85	8.40	11.50	19.50	33.00	56.00	120.00	195.00	310.00
7 "	6.10	10.50	14.50	24.50	40.00	70.00	145.00	235.00	385.00
8 "	7.40	12.50	17.00	29.00	47.00	83.00	170.00	270.00	445.00
10 "	7.40	12.50	17.00	29.00	47.00	130.00	270.00	445.00	720.00
20 "	7.80	13.25	18.00	30.00	49.00	82.00	135.00	285.00	465.00
21½ "	13.25	22.50	30.00	49.00	82.00				

#### Open-space contracts:

50 inches and less than	100 inches.....	\$0.50
100 inches and less than	250 inches.....	.42
250 inches and less than	500 inches.....	.32
500 inches and less than 1,000 inches.....		.25
1,000 inches and over .....		.20

#### IN THE SAME BOAT.

There is a government official in Washington, says an exchange, to whom an unnecessary or inane question is as a red rag to a bull.

Last summer he made his usual trip to Europe. On the first day out from New York he was strolling on the promenade-deck, when suddenly there appeared before him a man whom he had not seen for years.

"Why, Professor!" exclaimed the man. "To meet you, of all men! Are you going across?"

"Yes!" growled the professor. "Are you?"

Written for THE INLAND PRINTER.

#### THE FRONTIER WEEKLY A GOOD INVESTMENT.

BY GEORGE SHERMAN.

**L**OLLAR for dollar, the investment in printing materials and other requirements necessary in establishing a frontier weekly will bring larger returns than any other thing that the printer with limited means can successfully undertake. Two hundred and fifty dollars, an adequate beginning, will produce a substantial weekly income for life. But there are a few secrets about this kind of journalism that you should know before you embark. These I propose to supply from a first-hand source.

The first thoughts of nearly every printer who seeks to relinquish the monotony of receiving the same amount in the same kind of an envelope every Saturday night are usually centered on a business of his own. He turns to "chicken farms" and the country weekly. The chicken farm pops up unconsciously merely to add humor to his thoughts. Seriously, he wants to be proprietor and editor of a prosperous country weekly newspaper. But there is a wide margin of difference between the country weekly and frontier journalism if the two are viewed from the standpoint of profitable investment. The one is a "flyer"—the other is a "cinch."

The frontier weekly will succeed even if it does not carry a single display advertisement in its columns or more than a hundred bona fide subscribers on its list. This sounds queer, but here are the facts, and later some figures:

To begin, the frontier publisher is always a pioneer in a new country. The confines of his kind of territory and the number of his kind of openings are annually narrowing. He is establishing in a homeseekers' country—that small remaining territory classed as Uncle Sam's undeveloped domain. Comparatively meager as this territory may seem it still comprises millions of acres of land, most of which is subject to entry under the homestead laws of the United States. Here is the chief source of revenue for the frontier publisher. From the very beginning of the venture Uncle Sam guarantees a safe and certain income from that class of advertising styled "Notice for Publication." This includes timber entries, at \$10 each; "hemmed" entries, at \$10 each; contest notices, at \$5 each; final homestead proofs, at \$5 each; commutation proofs, at \$5 each; and mining claims at prices in proportion to the area of the land staked.

To show what this amounts to, in a single issue of a frontier weekly, and to set forth the exact profits to be derived from the investment, it will be necessary to give an actual example.

For this purpose I have selected the *Mountain Journal*, published at Red Bird, Montgomery county, Arkansas, in the heart of the Ozarks, and right on the edge of the recent Government forest reserve of one million six hundred thousand acres. I have selected this paper because its location is unique. I might say without fear of contradiction that the printing-plant from which it issues is the most remote and isolated in the United States. The shop is located thirty-five miles from the nearest railroad point; it stands alone in the midst of a cleared patch of two acres in the heart of a dense forest; including the editor's log cabin, it represents all there is of the town of Red Bird; it is two miles from the very nearest cabin, at any point of the compass, and five miles from another post-office. The net profits from Government notices in the one issue shown herewith were \$80, not a trifling weekly income from an investment barely approaching \$250. This is an issue of more than a year ago. Current issues of the same paper are declaring bigger dividends.

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The editor and proprietor homesteaded a tract of one hundred and sixty acres of timber land a few years ago and erected his plant and a log-cabin on that very spot. Every good citizen of the United States has that same privilege, and the opportunities are not lacking.

Then he sought a postoffice. Do you see the pecuniary motive? Not to find profit in the business derived from local letter-writers, but to enable him to use the mails both for his paper and for his private correspondence absolutely free of charge. He succeeded, as any one else could, for the mere asking. He secured a half dozen or more signers to his petition, proved residence at least four miles removed from the nearest postoffice, furnished the required bond, and there you are. From that time forward he was entitled to all cancellation issuing from the Red Bird postoffice. This enabled him to embark into a small mail-order business as a side line, with comparatively little expense.

His printing outfit consists of a secondhand army press, one news-stand, two cases of body-type and a few fonts of job-faces. About four galleys of type constitute the

business and at the same time he is fulfilling his homestead requirements, which means that, at the end of five years, he will be entitled to a deed for a tract of timber land worth from \$1,000 to \$5,000 at any stage of the game.

These are plain statements of facts. Do you know of a better investment for a few hundred dollars? Hundreds of opportunities exactly such as this are open to you at this very moment. You may even choose your surroundings from among the lands of a half dozen States. If you don't



Complete composing-room equipment of Red Bird (Ark.) *Mountain Journal*.



The Red Bird (Ark.) *Mountain Journal*, which, with a total circulation of one hundred copies, nets the proprietor \$80 weekly. Probably the only three-page paper in existence.

amount of composition and one hundred impressions on the army press complete the edition ready for the mail. All of this means about two days' work to each week in the printing-office. The remainder of his time is devoted to his kitchen garden, hunting and fishing. All of this time he is saving practically all of his earnings from the newspaper

like the ring of Arkansas, go to New Mexico, Arizona, Louisiana — anywhere in the South or Southwest. If you object to the climate in these parts perhaps you will be better suited with the Dakotas.

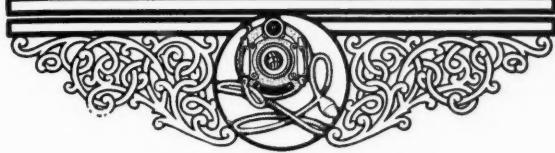
It's up to you.

#### ONCE MORE HENRY JAMES.

What I want explained, more than the meaning of his sentences, is where Henry James got his reputation. He certainly has a reputation. Mr. James is certainly not clear. He takes a long paragraph of ambiguous, jumbled words and meanings to express a simple statement of no more importance than that John Jones saw a woman in the park. Why wouldn't it be better to say simply that John Jones saw the woman, instead of leaving the reader wandering hopelessly through something like this: "John Jones, or perhaps I should say our hero, being the popular — that is to say, the commonplace name these days for the genus homo, of whom in novels we have so many, but they of course being mere creatures of the imagination can not be confused with those heroes in war and history whose deeds of fame inspire our youth to noble actions — sat, or considered from an impersonal point, or more truthfully, sitting being a habit of civilized man rather than native to his primal instincts — which though hidden in all of us will occasionally come to the surface, this of course being an admitted fact, and one not to be pondered over further, though I daresay that some years ago it furnished much food for speculation among the wise men of both continents — idly in the park when he saw, seeing being a mere action of the binocular vision on the aura, a woman, that most wonderful creation about which we sometimes ponder, pondering in the abstract sense rather than the personal I should say, coming toward him."

I fear that sentence is a bit too clear to be real "Jamesy," but it is a fair sample. And I know people who adore Henry James and read him by the hour. Will some one please explain why? It's beyond me.— "Spin," in Atchison (Kan.) *Globe*.

# PROCESS ENGRAVING



BY S. H. HORGAN.

**Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.**

**BRIEF ANSWERS TO A FEW CORRESPONDENTS.**—Arthur Cox, St. Louis: There is no work on wax engraving. The only information on the subject has been published from time to time in this department of THE INLAND PRINTER. See December, 1895, page 72; May, 1900, page 224; June, 1902, page 442; November, 1903, page 245; and August, 1907, page 713. I. B. Mayes, Ovid, Michigan: There is no book on the Ben Day method.

printing-plate, but the more work there was for the engraver and router. So Moss' best plates were largely the work of his skilled engravers. The process is obsolete now, never to be revived.

**CHINESE WHITE PHOTOGRAPHS BLACK.**—“Photoengraver,” New York, asks: “We have a number of pen-and-ink portraits, drawn in imitation of wood engraving, to reproduce. The Chinese white, used to a large extent on them, photographs black. Is there any way of bleaching the white so as to make it photograph white?” *Answer.*—This has for a long time been a source of trouble with most of the Chinese whites used. The only way to overcome it is to photograph through a solution of quinine, composed of five grains of quinine to the ounce of distilled water, made slightly acid with a few drops of C. P. nitric acid. This solution should be used in the regular cell made for liquid color filters. Some tests must be made to find the proper exposure, for it will surprise one how such an absolutely colorless liquid will obstruct the actinic or violet rays of light.

**ETCHING ON STEEL.**—A writer in *Process Work* gives this excellent advice about etching on steel: Iron perchlorid will be found, at 35 degrees Beaumé, to be an excellent mordant for steel. It will work slow as compared



HOME OF THE RED BIRD (ARK.) MOUNTAIN JOURNAL.

One of the most remote newspaper plants in the United States. Printing-office is at the left of the picture; editor's house at the right.

**SWELLED GELATIN PROCESS.**—J. J. Angus, Grand Haven, Michigan, writes: “I printed sensitized gelatin plates with line screen and common kodak negatives. Placed them in cold water, then made type-high plaster-casts from these swelled-gelatin plates. Hardened the surface of the plaster and printed from it. As far as I am able to learn the process is new. It is easy and simple, but takes a little time. I have no use for it, or rather see no way to make use of it myself, so offer it to your readers.” *Answer.*—Mr. Angus has stumbled across the method of engraving called the swelled-gelatin process that John Moss worked out in 1871-72. It was on this process that the first photoengraving business in this country was founded. Moss, instead of hardening and printing from the plaster of paris cast, made a cast from it in wax, a mold in plaster and then a cast in type-metal, which was his printing block. He found in practice that the shallower the gelatin relief was, to begin with, the better the final

with etching copper, but that is to be expected in the etching of such a hard metal. A suitable resist will be found in the following enamel formula: Egg albumen, 1 oz.; ammonium bichromate, 80 grains; fish glue, 2 oz.; water, 4 oz.; ammonia, .880, 5 drops. The steel plates as they come from the manufacturers are usually covered with tallow; this should be thoroughly removed, or the resist will not hold. A good way to get rid of the grease is to heat the plate, wiping it clean with some soft pieces of rag. The plate should then be polished, using a stiff felt pad, and plenty of pumice powder moistened with water; the polishing should be continued until the greasiness entirely disappears. Coat with above enamel, whirl and dry over the stove, print in the usual way and develop with water, dye the plate up, and, if it is all right, dry it off and burn in until it becomes dark chestnut in color. Varnish the back, and the plate is now ready for etching. To accelerate the etching, it is advisable to keep brushing

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the plate vigorously while it is in the iron perchlorid solution. Other mordants for steel will be found in dilute nitric acid, chromic acid, or a solution of potassium chlorate in hydrochloric acid.

**THE VANDYKE PROCESS.**—“J. W. C.” Brooklyn, asks: “Can you tell me the nature of a process called the ‘Vandyke,’ used in London for getting a positive print on zinc from a tracing?” *Answer.*—The process was patented in this country in 1880 and was known as the Hagotype. The principle of the process is that weak hydrochloric acid will soften bichromatized albumen or gelatin that has been hardened by the action of light. It is utilized in this way: A print is obtained on zinc in the usual manner by sensitizing with bichromatized albumen, exposing under a negative or positive inking and developing so as to leave on the zinc only the albumen hardened by light action, together with its coating of ink. The plate is dried and then rolled up with a thin coating of a good quality of etching ink and warmed slightly so that the ink will attach itself to the bared zinc. The plate is then laid in a weak hydrochloric acid bath for a few minutes or until the acid has had time to soak through the ink coating and attack the albumen remaining on the plate. The plate is then developed by gently rubbing under water with cotton wool, when a reversed image will appear on the zinc.

**ENAMEL LIFTING DURING ETCHING.**—More queries reach this department respecting the prevention of the enamel lifting than on any other subject. Over and over again has the cause been assigned to the grease left in the metal plate by the polishers. The remedy suggested has always been the removal of this grease by clean potash solution and the repolishing of the plate with charcoal. It would seem that, from the frequent repetition of this complaint, metal-polishers would take a hint and remove the grease from their plates before selling them. This could be easily done by treating the large sheet to a benzine bath, to be followed by a potash one. The latter bath would have little noticeable effect on copper though it would attack the zinc. Still, if the polishers would finish their plates after the potash treatment, for the removal of every trace of grease, with fine willow charcoal and water, they would give the plates a matt surface, which is more desirable than the looking-glass surface which they now get. This glossy surface is removed by the users of the plates any way; then why not have it removed by the manufacturers? One thing they should do is to get rid of the grease, and the manufacturer who is first in the field with metal-plates guaranteed to be free from grease should increase his business.

**TECHNICAL EDUCATION FOR ENGRAVERS.**—Mr. Louis A. Schwarz, secretary-treasurer of the International Photogravurers' Union, closes a timely article in “The Graphic Arts and Crafts Year Book” as follows: “The photogravurers of this country are well organized for objects of mutual protection and advancement, and they are deserving of much credit for keeping the craft moored at a safe anchorage. There are, however, other responsibilities upon which hinge the perpetuation of the very principles that these workers are advocating, and they are in duty bound to pay some attention to them. The men employed in the production of photoengravings should grasp at any opportunity that encourages and offers technical education; aye, even better than that. They should take the initiative and introduce a course of technical training under their own supervision. When such a course is once established the photoengravers of this country will be accomplishing something for themselves, and the many little unpleasant differences that, from time to time, have arisen between employer and employee will be eradicated and entirely

eliminated. Somewhere in the ranks of the photoengravers lies dormant the intellect that will eventually evolve a new method in the production of photoengravings. Technical education will develop this new method, and technical training is all that is necessary to encourage this development in the man. By all means let us have technical education in the engraving craft. We owe it to ourselves, our families and our employers to take an active part in any movement that will be of benefit to the craft.”

**THE FUTURE TREND OF PROCESSWORK.**—We all know that there is possibly no other line of business that has so many changes, modifications, retrogressions and progress than process engraving. It is this feature which makes it so hazardous as a business and yet so fascinating as an employment. Men who are backward in their methods lose money, and those who are ahead of the times also lose money in greater amounts. It is interesting, however, to speculate on the future. Mr. Charles Dawson has this to say in “Penrose's Process Year Book” about the future of our business: “I lean to the belief that the future system which will be employed will be somewhat thus: As a first and necessary condition the artist must be left entirely to his own ideas as to the method and medium. As well expect a master of oil painting to be equally brilliant with the point as to expect a man whose brains work in one medium to produce his best effects in another. The reproducer must become subservient to the artist before he will be able to take his place. It is for him to devise methods for reproducing the original work of the artist, and it must not be allowed him to dictate to the artist what medium he must employ. Undoubtedly the finest work which has ever been done in any line is that which has been brought to completion by the artist himself. The next best is to take the original work and reproduce it faithfully.”

“**PENROSE'S PICTORIAL ANNUAL FOR 1909.**”—By the time this number of THE INLAND PRINTER appears, many readers of the “Department of Process Engraving” will have examined this process year book, and if they have not they may regret it, for the edition this year is limited. There are two hundred and fifty illustrations in the volume, sixty-four of them being in color. Mr. William Gamble, the editor, truly says that photogravure still holds the foremost place as the most artistic and beautiful of all the photomechanical processes, and were it possible to produce the prints with greater expedition and cheapness, no other process could compete with it for inset illustrations in high-class books and periodicals. And still the photogravure frontispiece in the book is not a good example of the process. The editor writes enthusiastically about prints by this process in color and must have been surprised later to find one published in THE INLAND PRINTER for December last. Two new grain screens are shown in this annual, one of which is quite successful. Mr. Gamble admits that England can not compete with Germany in colotype. He says that the British workman appears to lack the patience, the exactness and the chemical knowledge necessary to insure uniformity of results. Etching by machine has grown in his country, as has newspaper illustration. One of the many important articles in the volume is by Howard Farmer, on “The Modes of Action of Ruled and Analogous Screens in Their Application to Photoengraving.” The work can be had from The Inland Printer Company, or from Tennant & Ward, 122 East Twenty-fifth street, New York, the American agents. The price, express prepaid, is \$2.50.

**THAT PHOTOGRAVURE IN COLORS.**—Many comments have been made on the photogravure in colors printed in the December number of THE INLAND PRINTER. One writer calls the picture an epoch-maker, for if such pictures can

be had from a web press he predicts unlimited uses for the method. Another, in Nebraska, recognizes in it a portrait of the editor of this department, and suggests the gold cure if the picture is a true representation of his complexion. The ruddiness of the portrait is due to the cream-tinted stock instead of white on which it is printed. This increases the reds, yellows and greens in the picture, a point that is discovered by all three-color printers. It might be added, however, that the increased color is but natural, for what modest man could help blushing when his portrait is used to demonstrate so important an invention. E. L. Bower, Kansas City, writes: "I have been reading with interest your article on photogravure in color. Your sample of the process is certainly a very fine piece of work, but I would like an answer to this question: If this is really a photogravure, how is it that it is in lines crossing at right angles the same as the screen in a half-tone? Under the glass I can see no difference between the picture mentioned and other four-color pictures, except that the screen seems to be finer than ordinary. I am a collector of photogravures, but none of them, under the glass, looks like your sample." *Answer.*—Because this photogravure in color was different from anything that had gone before was the reason for the prominence given it. The half-tone which you saw by magnification was in reality squares of colored inks on the paper to the number of one hundred and fifty lines to the inch. These squares were of the same area but of varying heights on the paper, the pyramids of ink in the shadows giving that velvety appearance impossible in relief-plate half-tones.

#### BALTIMORE PRINTING AND ALLIED TRADES BANQUET.

The memory of Benjamin Franklin was fitly honored on January 15 by a banquet given by the printing and allied trades of Baltimore. The reason for the "getting together," as printed in the menu booklet, is so apt and, with the exception of the reference to the great Baltimore fire, of such general application to the trade as to be worthy of reprinting:

"Five years ago, when the heart of Baltimore was laid in ashes by the great fire, the printing industry was perhaps harder hit than any other business, as, with two or three exceptions, all the larger plants were in the burned district. Recovery, however, has been rapid and, as might have been expected, the business at large to-day is in much better condition than before the conflagration, with a number of up-to-date plants. But this has meant intense concentration of energy on the matter in hand, a nose-to-the-grindstone existence in which rehabilitation was the foremost consideration. As a consequence, the social and ethical sides of the business have been neglected—there has been no time apparently for the amenities of life, and Baltimore has fallen behind her neighboring cities in that respect."

"Realizing this, the printers and allied trades of Baltimore have arranged to-night's celebration, not alone to honor the memory of our patron saint, but to allow the followers of Franklin in this city to rub elbows with each other, and with their neighbors from near-by communities. The average printer is a pretty good fellow when you know him. The trouble is we are too prone to think of a competitor as one to be avoided, which is a fallacious idea. There is generous scope of elbow-room for every one of us, and the grind will be less burdensome, hearts lighter, and life sweeter if we get in closer touch with the inevitable 'other fellow,' for he not infrequently has a message which may be helpful. One of the old Roman sages wrote: 'If any man can convince me and bring home to me that I do not act or think aright, gladly will I change; for I

search after truth, by which man never yet was harmed, but he is harmed who abideth on still in his deception and ignorance,' to which Franklin has added: 'To err is human, to repent divine, to persist devilish.' Pretty good logic even yet."

"And so this is why we are together to-night at what it is hoped will be the first of many such annual gatherings."

The banquet was held at the Hotel Belvedere, and the toasts and addresses added much to the enjoyment of the occasion. Of course, there were songs and good stories galore, and, without going too deeply into the authenticity of some of the Franklin anecdotes, it would seem that Benjamin was a cheerful soul, and no doubt he would have thoroughly approved of the proceedings had he been there.

The toasts were as follows, Thomas Clemmitt, Jr., acting as toastmaster: "Baltimore," J. Barry Mahool, mayor of Baltimore; "Franklin—Printer, Philosopher, Patriot," J. Clyde Oswald; "Our Patron Saint as Seen by an Ex-Printer," James R. Brewer; "Importance of Knowing What it Costs," Edward L. Stone; "The Printing-press in American Development," Richard H. Edmonds; "Quality and Service versus Price," A. F. Edgell; "How We Do the Printer," Ross P. Andrews.

About a hundred sat down to the tables, and in addition to the local contingent were: Mayor Mahool, Baltimore; R. P. Andrews, Washington; C. X. Brands, Washington; James R. Brewer, Baltimore; John E. Burke, Norfolk; Thomas W. Cadick, Washington; Chadwick P. Cummings, Philadelphia; Alfred F. Edgell, Philadelphia; Richard H. Edmonds, Baltimore; William J. Eynon, Washington; Robert N. Fell, Philadelphia; Joseph Hays, Philadelphia; Franklin W. Heath, Philadelphia; E. D. Hotchkiss, Jr., Richmond; W. A. MacCalla, Philadelphia; John Clyde Oswald, New York; Harry P. Pears, Pittsburgh; Everett E. Rapley, Washington; W. F. Roberts, Washington; Edward L. Stone, Roanoke; C. F. Sudwarth, Washington; William J. Wallace, Washington; Charles F. Warde, Pittsburg; D. G. Whitehead, Richmond; Henry E. Wilkens, Washington; Rufus C. Williams, Richmond.

The menu booklet was a very creditable piece of work and was the joint production of the Munder-Thomsen Company, the Baltimore-Maryland Engraving Company, the Alpha Photoengraving Company, and John C. Hill, by whom it was compiled.

#### THE SALESMAN.

Books can not teach a man to become a successful salesman. And this applies to all grades, house, city, traveling and special. Books may assist in development if narrative in character, giving personal experiences, incidents, amusing and otherwise, as illustrating human nature; but the real salesman is one who has made a study of human character, using and correcting when discovered his own frailties as indicative of those of others and at all times and under all circumstances, magnifying agreeably the observable inclinations and general characteristics of the prospective or regular customer. It is desirable to always leave the impression that the customer knows his business whether you believe it or not, remembering the customer, not the house nor the salesman, knows or believes he does, the consumer from whom eventually comes the profits for all concerned. It is questionable policy to induce one to buy that which, upon sober reflection, one discovers is not wanted and can not be profitably disposed of.—*Paper Dealer.*

#### THE VALUE OF AN IDEA.

To pass an idea on is to multiply its power.

# PROOFROOM



BY F. HORACE TEALL.

**Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.**

**CAPITALS.**—W. P. R., Medina, Ohio, writes: “The enclosed letter will explain itself. [The letter is from an editor, whose decision is fairly summarized by our correspondent.] I wish you would make some comments on it for THE INLAND PRINTER in relation to what I call sanctified pronouns. The writer himself does not seem to think that they are necessary, but uses them to please some of his readers. That method of using capitals is misleading at times. By the way, what anarchy prevails in all of our literature now in the matter of capitalization! Who started the idea of using a small letter for the last name of a firm or corporation? I refer to such names as Chemical National bank of New York. Why should the chief word be printed with a small letter, and the adjectives receive capitals? Then we have Niagara falls, Thousand islands, Park row, Park place, English channel, Mississippi river, Barclay street, and a multitude of proper names half capitalized. There is a tendency, too, to print with a small initial such words as Christian, Republican, Indian, Methodist, and many other adjectives derived from proper names. As this practice renders null and void the ordinary distinction we make between a republican idea and a Republican idea, it seems to me a great pity to follow such practices. Then others uniformly say they believe in Prohibition, Local Option, High License, etc., thus going to the other extreme. But I know you have observed all this as closely as I have. I simply write this to form the basis of an article from your pen.” **Answer.**—I shall make this answer in the first person, as I wish to take this opportunity to express some cranky opinions that probably will not be widely sanctioned. An assertion of mine that people will not generally trouble themselves to be systematic in compounding was called pessimistic. Yet a similar assertion must be made about capitalizing, if I tell my real feeling on the subject. I believe that Goold Brown uttered pure truth half a century ago when he said: “The innumerable discrepancies which, to a greater or less extent, disgrace the very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point.” Books and other print were then disgracefully unsystematic, and they are not much better now. This must be largely due to the fact that people do not care much about it, but it must arise partly from a common inability thus confessed by Mr. Brown: “In amending the rules for this purpose I have not been able entirely to satisfy myself, and therefore must needs fail to satisfy the very critical reader.” I am persuaded that it is simply impossible to satisfy every one, and the main reason lies in the differences in understanding what constitutes a proper name. Such differences appear abundantly, especially in the newspapers, and need not be pointed out here, except incidentally in course of direct answer to the letter. Our correspondent evidently does not approve of capitalizing pronouns standing for the deity. In fact, he dislikes them so much that he wrote his objection to the editor of a paper in which they are used. Part of what the

editor said in answer was this: “I quite agree with you as regards looks, and would be glad to agree with you as regards practice; but I think that you will suffer us to continue what is pleasing to many of our readers and really tolerable to all the rest.” He cites other papers, especially English ones, as using the capitals, but says nothing of the many that do not use them. One of the latter is the *Outlook*, of New York. The practice is a partial survival of an old system which has given us many of the current rules. If I remember rightly, every set of rules I have seen includes one that provides for capitalizing these pronouns. Yet in this case I agree with the correspondent, and would not capitalize the pronouns, though I should never think of such a thing as asking any one to change his practice either way. The question who started any particular idea as to capitalizing is impossible to answer, since all sorts of ideas have been more or less in vogue at all times. Names of firms and corporations should undoubtedly have each word capitalized, if the universally accepted rule for capitalizing proper names counts for anything. Unfortunately, though, many people do not realize that a proper name can be anything except a personal or geographical name. “Firms and corporations” is not wide enough to include all names of the kind meant. Names of societies, of hotels, and other such special names, as of courts, should be included in the class. But I must object to considering bank the chief word in such a name as Chemical National Bank. It is really an integral part of the proper name of the bank, and as such as well entitled to a capital letter as either of the other words; but it is the one of the three words that can best dispense with the capital if either one must. It is the one that names the class to which the institution belongs, and is essentially a common noun, just as the others are common adjectives. But in such particularized application the three together become one proper name, and each must properly have a capital. Niagara falls, Thousands islands, and English channel are forms that I do not remember having seen. I am inclined to regard them as simply evidence of crass ignorance on the part of any one who uses them. Names of streets, rivers, counties, etc., strictly include the classifying word as part of the proper name, and as such the last word should be capitalized. But here is one of my idiosyncrasies that I meant when I spoke of cranky opinions. Although I should insist upon a capital for Bank, Railroad, Hotel, and similar words in such proper names, I do not hold so strongly for County, Street, River, etc., except in cases like Red River, Rocky Mountains, etc., where the first word alone is not distinctive enough to be used alone, as the Mississippi is for the Mississippi River. Usage is, and has long been, sufficiently divided in these cases to block strenuous dogmatism. Two dictionaries, the Century and the Standard, have attempted an indication of usage as to capitalizing, by using a capital letter in their title words when they are meant to be indicated as always written with a capital, and stating the fact with separate definitions for uses that are so treated. Neither dictionary records a reasonable system, exactly analogous words being often treated differently. Such work is presumably done by the men best fitted to decide what is right in such matters as well as all other phases of word-usage; and if they can not indicate a reasonable practice, who can? This does not mean that I think it can not be done, nor that I think I can not do it. My system, if formulated fully, would be considered worse than cranky by many, if not most, educated men. This would be so because it has become fashionable to desiderate progress, and the progress that has been made has been largely a degenerative one, and I am old-fogey enough to believe that real progress would involve a return to some of the

good old fashions that never should have been dropped. In these circumstances, for the present I must abstain from attempting such formulation. Meantime, I trust that no one will suspect me of intention to express pessimistic views, because I do not feel pessimistic at all. I simply have not yet studied out a way to indicate plainly just what I think should be done, nor the best argument in support of my way, which I know would not be accepted by anywhere near half of the English world. I should insist too much on real analogical system of the only kind I think sensible.

#### THE EDITOR HOLIDAYING ON THE COAST.

A. H. McQuilkin, the editor, bethought himself one day he had never seen the glories of the Pacific coast, so, gathering up his doll rags, he went hence. From Los Angeles to Puget Sound he would explore, seeing the country and passing the time of day with printermen and their commercial kin. However, he stopped at San Francisco and found the craft in the doldrums. After taking counsel with the crew, the officers and owners, it was agreed that something should be done, so the editor lingered to start the doings. His fame as a doer of things unusual spread across the bay, and the Alameda County Franklin Association, which had been hit hard by the nonprogressiveness of the San Franciscans, invited Mr. McQuilkin to attend one of its meetings. That his presence was felt is evidenced by these contributions to the *Franklin Printer* for December:

#### "COAST SHOULD HANG ON TO HIM."

We were much pleased at our meeting of December 10 to have as our guest Mr. A. H. McQuilkin, editor of THE INLAND PRINTER. We have not Mr. McQuilkin's ideal association, but we all know that if we would grow in power and usefulness we must strive for those ideals which he puts forth. He says, to be successful, we must work with "the larger aims, the larger thoughts, the larger actions." He told us that "no man of ordinary intelligence could stand by and see his calling degraded without feeling some concern," and to bring all into harmony we "must be broad and large ourselves and be filled with an enlightened selfishness."

We have spoken much in the last issue on selfishness, and we have tried in our association to destroy selfishness, and Mr. McQuilkin comes from Chicago to tell us to foster selfishness, but, as he says, *enlightened selfishness*. He most certainly struck the keynote of all successful associations. The selfishness which hurts and keeps us living in the past is that selfishness that leads us to grab for something which we have not, and will not pay for; that which says "I can run my own business; d—n the other fellow. I am making money." Enlightened selfishness says, "I shall be successful in just so far as all are successful, and I will make my success by helping others to success." In other words, the printer can only receive a just price for his efforts when his competitor is receiving that price. He can only become enlightened in his calling by going to others for the purpose of learning from them their difficulties and how they surmount them.

Mr. McQuilkin's visit with us was certainly a treat, and we wish that we might see more of him and hear more from him. We would advise all printers who meet this gentleman during his stay on the coast to hang on to him. He has something to say which is worth money to you, and will whet your "enlightened selfishness." Don't be afraid of him. We were all calling him "Mac" before we knew him five minutes.

C. P. MACLAFFERTY.

#### ONE WHO IS INTERESTED.

It was with a great deal of pleasure that I accepted the invitation of Mr. Walter Harrington, president of the Franklin Association of Alameda County, to be present at one of their meetings and listened to the informal address of Mr. McQuilkin, editor of THE INLAND PRINTER, a man well informed regarding general conditions of the printing fraternity throughout the country. As I listened I realized more than ever before what the work of the association really means, and the possibility of good that would result from the widespread influence of this movement, not only in the West, but throughout the length and breadth of the United States, and the benefit to the employers and employees of the printing fraternity and supply houses in general.

When we realize that assembled at this affair were representatives of the different offices, who spare their time to attend these meetings, not only for their own good, but for the benefit of the printing trade in general, enough can not be said of such men who are unselfish in their desires, working for one common end, namely, that this movement may be made general.

What impressed me most was the harmony that prevailed, and the general confidence that seemed to be felt, and if they had not accomplished but this one thing they should feel that the organization is based on a foundation that is always sure. The word confidence means so much, and the organization with the best of principles without this watchword would surely fail.

FRANK C. STRATFORD,

*Manager Zellerbach Paper Company, Oakland, Cal.*

#### ENLIGHTENED SELFISHNESS.

McQuilkin, the golden-hearted, THE INLAND PRINTER man, who is spending his play-time on this coast, devoting the larger part thereof to wrestling with the problem of the demoralization of the printing trade in San Francisco, met with the boys of the Alameda County Association at their directors' meeting on December 10, and, after business matters were attended to, gave a delightful heart-to-heart talk to those present.

After touching upon what he, in common with most thinkers and workers attempting the betterment of conditions in the craft, considers the vital points to be met and gained—a feeling of mutual trust and good fellowship between employing printers, and the realization of the necessity of closer fellowship with those whom they are most closely allied, their employees on the one side and the supply and material men upon the other—McQuilkin made use of an expression which struck a number of us as being a potent power to charm and tame some of the old leaders in the printing trade in San Francisco and elsewhere, who, having seen the failure of the *Typhothæs*, boards of trades, and other associations of the past, refuse to ally themselves with present organizations. That expression was "enlightened selfishness." We lack possibly a few thousand years of being near enough to the millennium to expect printers (or preachers) to work for the betterment of others from sheer benevolence. But to refuse to participate in an effort that will not only assist others, but materially benefit one's self—well, such a one would seem to fit better with the spirit of the Feudal Age than with twentieth-century progress.

The writer is, in personal feeling, decidedly an individualist, with not the slightest leaning toward Socialism, but he certainly believes in an enlightened selfishness which will cause those having a confraternity of interests to unite in an effort for mutual betterment.

The Oakland boys wish to join with San Francisco in drinking the toast, "McQuilkin—long may he flourish."

C. W. CARRUTH.

# OBITUARY



## FATHER OF THE AMERICAN PRESS ASSOCIATION.

BY JAMES A. EDGERTON.

In his day Major Orlando Jay Smith, the late president of the American Press Association, entered many fields. At twenty-two he was a major of cavalry in the Union army. At thirty-seven he was editor of one of the leading greenback and anti-monopoly papers of the country, the *Chicago Express*. Starting at the age of forty, he built up in a quarter of a century the largest newspaper syndicate in the United States. He was an advocate of life in the open, of the preservation of our forests and was an authority on arboriculture. He was a believer in fundamental democracy and furthered it both by books and through the other avenues at his command. He was a keen judge of character, quick to detect genius and started more young writers on the path to fame than perhaps any man of his day. Finally, his many works on science and religion attracted the attention of thinkers not only in his own land, but in India and England and throughout the world.

His life touched not only great movements, but great men. In addition to those that he helped to find themselves and their work, many of whose names are now household words, he was for many years a friend and neighbor of Robert G. Ingersoll, often entertained William J. Bryan at his home and was a particular friend of Dr. Albert Shaw, editor of the *Review of Reviews*. At Major Smith's funeral Doctor Shaw referred feelingly to this bond and read from the books of his dead friend passages on his faith in life beyond the grave.

Major Smith was born on an Indiana farm and lies buried at Sleepy Hollow, New York, made famous by Washington Irving. At one time he was a Mississippi planter. The three extremes illustrate not only his career, but show his sympathy with all sections. The breadth of his views is indicated by the fact that he kept abreast of the advanced thought of his day and at the same time was familiar with all religions, ancient and modern.

Orlando Jay Smith was of New England ancestry and was the son of a pioneer. He was born near Terre Haute, Indiana, on June 14, 1842. He graduated from Asbury College, now the De Pauw University, which afterward conferred on him the degree of LL. D. Entering the Union army in April, 1861, he served until September, 1865. He enlisted as a private and rose to be second sergeant the first year. He was then mustered out with his regiment and helped to form a second regiment, in which he was commissioned second lieutenant, then served two years as captain and early in 1864 was raised to the grade of major. He participated in the Shenandoah Valley campaign, the Kentucky campaign, where he fought in the battle of Richmond; the east Tennessee campaign, the Knoxville campaign and the Atlanta campaign. He commanded his regiment in the operations at the right of Kenesaw mountain.

One of his most exciting war experiences was as a participant in Stoneman's raid. He opposed Stoneman's action in surrendering the brigade of which Major Smith's regiment was a part, and proved that it was unnecessary by leading his regiment in cutting its way out and escaping. He was afterward severely wounded, however, and

made a prisoner near Jug Tavern, Georgia. After being exchanged in December, 1864, he was placed in command of the paroled prisoners at Camp Chase, Columbus, Ohio. He was also assistant inspector-general of the Sixth Division of Wilson's Cavalry Corps. Being in the cavalry, Major Smith was almost constantly engaged in the dangerous work of scouting. One of his theories was that men to fight well must be well fed and cared for. He was, therefore, noted for his efforts for the comfort of his command. After the war Major Smith became a member of the Loyal Legion.

His exciting days did not end with being mustered out of the service. Raising cotton on a Mississippi plantation may not sound like a "hazardous occupation," but it all depends on the time in which it was done and by whom. For a Northern officer to engage in the pursuit while the bitterness of the war was still fresh was not the most



ORLANDO JAY SMITH.

healthful of occupations, yet this is exactly what Major Smith did and despite unpleasant occurrences persisted in it for three years. On one occasion he was followed by three men that he felt intended to assassinate him. Suddenly wheeling his horse, he confronted them with the question, "Well, gentlemen, what do you want?" The coolness of their intended victim disconcerted them, and they went their ways.

Even yet his warlike experiences were not over. In 1869 he returned to Terre Haute and started a newspaper, the *Mail*. So vigorous were some of his editorials that one gentleman thought himself aggrieved and thereupon began shooting at the Major from behind a barrel, as a result of which the young editor carried a second bullet hole to the day of his death. Later Major Smith acquired the *Terre Haute Express* and launched it as a greenback organ. Six years or more were devoted to this cause, during which time Major Smith gave his whole soul to the work, writing and speaking constantly. The *Express* grew until in 1878 it was moved to Chicago, becoming one of the foremost papers in the movement.

It was in 1882 that Major Smith started the American Press Association. The plan on which he worked was untried and seemed to fail on the first attempt. He only changed its details and worked the harder. At last his efforts and genius for organization began to tell, and to-day the institution, of which he was the head until the time of his death, is the largest newspaper syndicate in America and the foremost of its kind in the world.

In this work Major Smith employed at various times most of the well-known fiction writers and many of the most brilliant newspaper men of the last quarter of a century. Some of these he picked as winners when they were unknown and brought them into prominence. It is worthy of note that he bought from Ella Wheeler Wilcox the first poem she ever sold; that he suggested the bringing of Eugene Field to Chicago, the step that established his fame; that he was a close friend and adviser of John Clark Ridpath, the historian; that he first detected the genius of the inimitable short-story writer who goes under the pen name of "O. Henry"; that before Peter Finley Dunne, with his "Dooley," had jumped into fame Major Smith predicted that he would be the humorist of the Spanish-American War, and that by syndicating their work he did much to spread the popularity of such men as Bill Nye, M. Quad, Murat Halstead, T. De Witt Talmage, Champ Clark and numberless others. Among the well-known writers who worked with Major Smith before becoming prominent, many of whom owe their start to his encouragement and interest, may be mentioned Tom Masson, editor of *Life*; Sewell Ford, the short-story writer; Frederick A. Ober, the historian; Jack London, Booth Tarkington, Dexter Marshall, the syndicate writer; John H. Beadle, famous a generation ago; Howard Fielding, the novelist; Joseph R. Buchanan, now labor editor of the New York *Journal*; Eliza Archard Conner, the woman's writer; H. Addington Bruce, now a recognized authority on psychology; F. A. Mitchel, novelist; Richard Lloyd Jones, secretary of the Lincoln Farm Association, and hosts of others throughout the land.

Major Smith was himself an author of more than national fame, both in economics and in the fields of philosophy and religion. On "Eternalism" he received a letter of thanks from a maharajah of India, and that and other works were reviewed by some of the best known critics and scientists of the day. Of a nature similar to "Eternalism" are "Balance," "A Short View of Great Questions" and "Agreement Between Science and Religion," while "The Coming Democracy" outlines a plan for a more perfect system of voting and popular government. One of the greatest essays I ever read from the pen of Major Smith appeared in the *Open Court* only a few months before his death.

In politics Major Smith was a radical in the sense that he thought for himself and followed the utter truth as he saw it. Yet it was characteristic of him that he was ever optimistic and constructive.

In personal appearance Major Smith was rather tall and compactly built. His face was strong and smooth-shaven, his eyes blue and direct, his hair abundant, but snow white. At home he had the same simplicity, sincerity and easy dignity that marked him everywhere. He leaves a widow, two daughters and a son, Courtland Smith, whom the father trained up to be his assistant and successor in business. Major Smith loved the open country, and the trees were his friends. He knew them well both scientifically and in a human way.

Orlando Jay Smith raised the standard of American journalism as did perhaps no other man of his time, and he believed in and was instrumental in furthering many movements of betterment in almost every field of human thought and endeavor.

## BOOK REVIEW



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

**THE GRAPHIC ARTS AND CRAFTS YEAR BOOK.**—This American annual review of the engraving, printing and allied industries is deserving of the enthusiastic support of every one connected with the printing trades, for it records permanently our progress, shows what we are doing to-day and stimulates to higher achievement. Readers of this department are interested in the pictorial side of the Year Book, of which the frontispiece is a gem in photogravure by Gilbo. Color inserts are plentiful, and here the question of whether it shall be in three or four colors can be studied with the chances in favor of the three-color reproductions. A number of new firms appear for the first time with most excellent exhibits in color. The collotype by the Campbell Art Company shows what we can do on a power press with this delicate process in our climate. A lithograph in a great number of printings, by the Forbes Lithograph Company, gives promise of the great business that is ahead for lithography when the offset press is better understood. The examples of commercial illustrating and engraving, notably the half-tones from retouched photographs by the Republican Publishing Company, are worthy of study by all photoengravers. Besides its value as a book of reference, the binding, tone of paper, type, presswork and entire make-up presents an ornament for any library. For sale by The Inland Printer Company; price, \$5.

**THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC, 1909.**—This is the world's standard photographic publication. It is in its forty-eighth year and contains 1,336 pages. No other publication of this kind enjoys the distinction of having the widest circulation all over the world. The 1909 edition has been incorporated with the "Year Book of Photography" and "Amateurs' Guide." The volume certainly must become to every user what the second part of the title indicates—a "photographer's daily companion." Forty-eight pages contain a list of the photographic societies of the United Kingdom, colonies and the United States, and 431 pages are devoted to text and 857 pages to advertisements. The editor, Mr. George E. Brown, F. I. C., has a leading article on "Reflex Cameras," which is characteristic of his thoroughness in treating subjects of this character. Under the copyright section on page 898 is given a list of prices that the Copyright Union has established for the use of its members. It furnishes valuable information to the makers of photographs what to charge newspapers and other publications for prints. This is of value to American photographers, even though the scale of charges in this country may vary from those prevalent in England. The "British Journal Photographic Almanac, 1909," is published by Henry Greenwood & Co., London, and is distributed in the United States by George Murphy, incorporated, New York. Price 50 cents in paper covers, postage 27 cents, and \$1 in cloth, postage 37 cents. Orders may be sent to The Inland Printer Company.—A. C. E.

# QUESTION BOX



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

**AUTOMATIC PRESS (352).**—“Can you give me the name and address of the maker of the Coy Automatic Press?” *Answer.*—The Chicago Pneumatic Tool Company, 277 Dearborn street, Chicago.

**MAILING-TUBES (342).**—“Can you give me the name of some firm that manufactures mailing-tubes?” *Answer.*—The Chicago Mailing Tube Company, 223 South Robey street, Chicago, Illinois, manufactures tubes of all sizes.

**IMITATION TYPEWRITER WORK (348).**—“Will you kindly inform us where we can get the best process for doing imitation typewriter work, with typewriter type?” *Answer.*—Write to the Printograph Company, Corn Exchange building, Minneapolis, Minnesota.

**WHITE-LINE PENCILS (341).**—“Could you give me information regarding white-line pencils as mentioned in the October (1908) number of THE INLAND PRINTER?” *Answer.*—You will be able to obtain full information regarding these pencils by communicating with N. S. Amstutz, Rural Route No. 4, Box 3, Valparaiso, Indiana.

**PASTE FOR ATTACHING TIP-ONS (347).**—“Will you kindly advise me of a paste that would be suitable for attaching tip-ons on antique cover-stock? We have been using photopaste, but find this rather expensive. Of course, it would be necessary to have a paste that will hold firmly, and that will not blister the paper.” *Answer.*—Fish-glue is the best medium for this kind of work. It can be used somewhat thinner than paste and does not cockle the stock so much.

**CEMENT FOR ATTACHING LABELS TO CELLULOID (351).**—“Please let us know what is used to paste labels on celluloid. We have a job to do and are afraid we will have to give it up if you can not furnish us with the information.” *Answer.*—You can make a good cement for attaching labels to celluloid by use of a solution of two parts shellac and six to eight parts of alcohol (ninety per cent). The best cement for your purpose is made by dissolving finely scraped celluloid in spirits of wine (ninety per cent).

**LABEL VARNISHING (353).**—“Can you tell us where we can have a job of two-color labels varnished? The label is for cans of alkali, and must be varnished to prevent the discoloring of the label by the ink due to the action of the alkali. The varnish must be colorless and transparent.” *Answer.*—Labels for goods containing alkali should be printed in “alkali proof” inks. Some ink-dealers make a special “alkali proof” ink. You can have your labels varnished by sending them to a house doing varnishing for the trade. The Chicago Finishing Company, 113 West Harrison street, does work of this kind for the trade.

**EMBOSSED FLORAL PIECES (376).**—“Please furnish me the address of dealers in embossed floral pieces such as are

used on name cards and valentines?” *Answer.*—George S. Carrington, 628 West Van Buren street, Chicago; McLoughlin Brothers, 890 Broadway, New York city; Taber-Prang Art Company, Springfield, Massachusetts, and George C. Whitney Company, Worcester, Massachusetts.

**THIN SHEETS OF COPPER (385).**—“Where can I obtain the thin sheets of copper referred to in article ‘A New Method,’ page 87 of April, 1905, of THE INLAND PRINTER?” *Answer.*—Write to American Steel & Copper Plate Company, 116 Nassau street, New York city; Star Engravers’ Supply Company, 81-83 Fulton street, New York city, or National Steel & Copper Plate Company, 102-110 West Jackson boulevard, Chicago.

**COMPOSITION FOR EMBOSsing DIES (349).**—“Please inform us where we can buy sensitized zinc plates for making female dies for embossing; also where we can get the best composition for making male dies.” *Answer.*—We do not believe that you will be able to purchase the zinc plates already sensitized. You can, however, obtain the zinc, which you can afterward sensitize yourself, from the Fuchs & Lang Manufacturing Company, 328 Dearborn street, Chicago, Illinois. (2) Probably the best thing for making male dies such as you require is Stewart’s embossing board, which may be had from The Inland Printer Company.

**WHY CAPITALS “J” AND “U” ARE AT BOTTOM OF CASE (386).**—“In the lay-out of the ordinary capital case why are the ‘J’ and ‘U’ dropped down to the bottom row? It seems to me that it would be easier to learn the lay of the case if they were taken in rotation as they come in the alphabet. Please explain the why and wherefore of this.” *Answer.*—The commonly given and accepted reason for this is that when the case was first put into use, the alphabet contained neither the capital “J” nor the capital “U.” These were later added to the alphabet and it is supposed that rather than change the customary lay of the capital case they were simply added to the bottom row.

**MATERIALS FOR WOOD ENGRAVING (371).**—“Kindly inform me where I can get information about the process of wood engraving, what tools are required and what is the cost of them. Are large woodcuts desirable for poster work?” *Answer.*—You can obtain full information about wood engraving by a perusal of the “Handbook of Wood Engraving,” by Emerson, and “Wood Engraving and Poster Block Cutting,” by Dawbarn & Ward, both of which are for sale by The Inland Printer Company. (2) The New York Engraver’s Supply Company, New York city, can furnish you with the necessary tools for wood engraving. (3) Large woodcuts are particularly desirable for poster work.

**GLUING CATALOGUES (350).**—“We have trouble in getting the glue on catalogues so as to hold the cover down over the wire stitching. When we put the glue on a bunch of books at a time, it causes the cover to adhere to the back, and when we put the glue on one at a time, it increases the cost of binding too much. Will you kindly inform me of the method of binding used by catalogue houses?” *Answer.*—You can make catalogue covers stick to the sides over the wires by stacking up the books in steps, that is, running them out after the manner of tips. This is quickly done by jogging each bunch of books slantwise. When glued off in this way, the back and part of the side will have been glued, and by taking them up and jogging them straight, the other side will be glued by contact. You can not glue more than fifteen or twenty this way, because if the glue tacks, the books will be torn when separated.

# TRADE NOTES



**Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.**

#### ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

**AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.**—President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, Medill McCormick, Chicago *Tribune*; Secretary, Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, W. J. Pattison, New York *Evening Post*; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

**CANADIAN PRESS ASSOCIATION.**—President, D. Williams, *Bulletin*, Collingwood, Ont.; First Vice-President, L. S. Channell, *Record*, Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer*, Galt, Ont.

**NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.**—President, Will H. Mayes, *Bulletin*, Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal*, Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat*, Athens, Ala.; Treasurer, Will Curtis, *Star Courier*, Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist*, Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald*, Halletsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist*, Chicago, Ill.

**FEDERATION OF TRADE PRESS ASSOCIATION.**—President David Williams, *New Age*, New York city; Vice-President, C. V. Anderson, Root Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer*, New York city.

**UNITED TYPOTHETAE OF AMERICA.**—President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Grossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, Bourse building, Philadelphia, Pa.

**PRINTERS' LEAGUE OF AMERICA** (New York Branch).—President, Charles Francis; Vice-President, J. William Walker; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

**INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.**—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotyping & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburgh, Pa.

**INTERNATIONAL TYPOGRAPHICAL UNION.**—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

**INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.**—President, George L. Berry, Room 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 14 Custom House court, Chicago, Ill.; Third Vice-President, Peter J. Breen, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

**INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.**—President and General Organizer, Robert Glocking, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

**INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.**—President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburgh, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

**INTERNATIONAL STEREOTYPER'S AND ELECTROTYPEYER'S UNION.**—President, James J. Freil, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News*, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Rohrman, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

**BROTHERHOOD OF WOOD ENGRAVERS NO. 1.**—President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhm; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

**SHOW PRINTERS' ASSOCIATION.**—President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

**NATIONAL PAPER TRADE ASSOCIATION.**—President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimball, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

**EMPLOYING PRINTERS' ASSOCIATION OF NEW ORLEANS.**—President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

**BEN FRANKLIN CLUB OF CHICAGO.**—President, W. J. Hartman; Vice-President, Wm. A. Grant; Treasurer, Julius C. Kirchner; Secretary, F. I. Ellick, 1327 Monadnock block, Chicago, Ill.

**FRANKLIN CLUB OF WISCONSIN.**—President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

**EMPLOYING PRINTERS' ASSOCIATION OF TEXAS.**—President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

**WESTERN MASTER PRINTERS' ASSOCIATION.**—President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

**ASSOCIATED BILLPOSTERS AND DISTRIBUTORS OF UNITED STATES AND CANADA.**—President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philey, St. Joseph, Mo.; Secretary, Charles Barnard, Suite 609, Rector building, Chicago, Ill.

**CHICAGO FRANKLINITES TO DINE.**—“Ladies' Night” of the Ben Franklin Club will be Saturday, February 13, when the annual banquet will be held at the Auditorium Hotel. The committee expects to make this the largest gathering of the year under the auspices of employing printers.

**SEVEN AND A HALF HOURS FOR JOB MEN.**—According to the Seattle *Union Record* the typographical union at Olympia, Washington, has the best book and job scale on the continent — \$4 for seven and a half hours. Olympia is the State capital, but if there is any commercial work done in the town that scale “is going some.”

**PITTSBURG NEWSPAPERS UNIONIZED.**—After conducting nonunion offices for about nine years, the publishers of Pittsburg entered into contractual relation with the typographical union on January 9. It is said negotiations looking to that end had been in progress for more than a year. President Lynch of the international and Eugene Merz of the local union were active in bringing about the settlement.

**I. T. U.'S EXPANSION POLICY.**—The last convention of the International Typographical Union authorized the appointment of a Spanish-speaking organizer for Cuba and Porto Rico. Agreeably thereto President Lynch has appointed Armand G. Rodriguez, of New York, to the position. The new official is a native of Puerto Principe, Cuba, but has lived in the United States for twenty years. Mr. Rodriguez is now in Cuba, where there are said to be five thousand printers working long hours for very low wages.

**GRUESOME SUBSCRIPTION PRICE.**—Having found India an unsafe base for its operations, the newspaper *Yugantar* has transferred its headquarters to Chandernagore. Besides being freely distributed it has been posted up in many places on the Strand. It was bloodthirsty in its appeal to the people of India in general, calling upon them to use their revolvers freely, adding that if these were insufficient, bombs would do. No subscriptions were wanted if only every reader would bring in the head of a European.—*Exchange*.

**PROBABLY SUE TYPOGRAPHICAL UNIONS FOR DAMAGES.**—The Butterick Publishing Company, which has been having trouble since the eight-hour day was inaugurated, last April secured a temporary order enjoining a group of Montana unions from continuing a boycott on the company's products. From the evidence submitted when the motion to make the injunction permanent was heard, it is concluded that the company intends to sue for damages under the Sherman anti-trust act, which will permit it to recover threefold the amount of the injury inflicted.

**ANOTHER CRAFT PAPER.**—Charles Plumley is the “pusher” and publisher of the *Social Side of Big Six*, a modest publication, “a shop-talk social sheet, which is nix on politics and without prejudice, with no fuss about dignity.” “Pusher” Plumley in somewhat picturesque phrasing says he expects the advertiser to pay the freight, as he intends to distribute his product free to the seven thousand members of the big union. Meantime, however, to help the

## THE INLAND PRINTER

sheet to its feet, he is quite willing to receive "25 cents worth of sympathy" from friends in blocks of four.

**JOURNEYMAN ENGRAVERS WANT HIGHER TARIFF.**—President Woll, of the International Photoengravers' Union, appeared before the Ways and Means Committee while in Washington, urging upon our legislators the need for a higher tariff on post-card and calendar work. The publishers and lithographers are also interested in having the duty on this class of work increased. The present duty is but 5 cents per pound, and it is up to the men in the printing crafts, employers as well as employees, to be up and doing if they are to benefit by trade legislation.—*American Photoengraver*.

**POTPOURRI OF PRINTERS' ANECDOTES.**—The apprentice boys of the School of Printing at the North End Union, Boston, Massachusetts, have issued the initial number of "*The Devil's Scrap-Book*," which they declare to be "a publication of stories, rhymes and anecdotes relating to printing-offices and those who work therein." It is interesting as to matter and neat in appearance, as is the rule with North End Union work. The youthful editors would evidently add to the beatitudes, for we find this where the motto ought to be: "Blessed is the boss who can see a joke and laugh at it."

**NEW YORK TYPOGRAPHICAL TEMPLE.**—Typographical Union No. 6 has before it a proposition to appoint a committee and raise money for the erection of a typographical or labor temple. Enthusiasts have in mind a seven-story building, with a fifty-foot front, costing a quarter of a million dollars, to be located somewhere south of Twenty-third street and east of Broadway. The building will have offices, meeting-rooms and a large hall with a seating capacity of two thousand. It will be intended as a home for the allied printing trades, and, if there is room left, for other labor organizations.

**CHICAGO OLD-TIME PRINTERS DINE AND DANCE.**—This flourishing association celebrated its twenty-fourth birthday on the two hundred and third anniversary of the birth of Franklin, at the Sherman House, Chicago, on Monday, January 18, with a supper and dance, attended by about five hundred persons. President M. H. Madden presided and Dr. Joseph A. Milburn, pastor of Plymouth Congregational church, was the speaker of the evening, delivering an address on "Printing as a Force in Civilization." This was followed by musical selections, after which the young enjoyed dancing and the elderly renewed their youth by following the example. The Old-Time Printers' Association has more than four hundred members, and its affairs have come to be a feature of social life in typographical circles of the Windy City.

**GAMEWELL GOING TO EUROPE.**—The International Text-book Company, a close business connection of the International Correspondence Schools at Scranton, Pennsylvania, has assigned the well-known pressman, Charles Gamewell, to visit Europe. One report has it that he is to equip a big printery in London for the European branch of the schools, and another that he is to look around for a year and report. Mr. Gamewell is one of the best-known craftsmen in the country, having had charge of the large Scranton plant almost from the beginning and served three terms as a vice-president of the International Typographical Union in the eighties. William R. Barklow, formerly superintendent of the printing-office of N. W. Ayer & Son, of Philadelphia, and of the Regal-Sack Printing Company, of Jersey City, has stepped into Mr. Gamewell's Scranton shoes.

**BIG SIX'S FIFTY-NINTH ANNUAL BALL.**—This great social function of journeyman printerdom will be held in the Grand Central Palace on the eve of Lincoln's Birthday, February 11. The receipts will be devoted to the hospital

fund, which is now largely dependent on the success of the ball, so an earnest appeal is made to members and others to "purchase tickets as liberally as their means will allow." In addition to annual donations to several hospitals that care for its sick, the union makes provisions for the maintenance of beds in New York Hospital, St. Vincent's, St. Mark's and special arrangements with Seton for the care of tuberculosis patients pending transportation to Colorado Springs, and also St. Mary's Hospital in Brooklyn. This union pays a pension of \$4 a week to aged members, disbursing \$14,000 annually on that account, and in the past seven years has paid \$104,026 to families of deceased members.

**ST. PAUL DISPATCH SUSPENDS SUNDAY EDITION.**—Charles H. Grasty, formerly of Kansas City and Baltimore, recently bought a half interest in the St. Paul *Dispatch*. The first public intimation of his influence in the management was the suspension of the Sunday morning edition, which was launched five months ago. Mr. Grasty said the relegation of this edition permitted them to reduce the price from 10 to 5 cents a week, and the Sunday issue labored under the disadvantage of not having and not being able to secure an Associated Press franchise. Mr. Grasty is not overly fond of Sunday papers, as he discontinued one when he assumed control of the Baltimore *News* in the early nineties. Unusually successful as a publisher, and speaking with a voice of some authority, he says the Sunday paper "has a vogue beyond its merits, and the impossible sheets with their display of 'stunts' and specialties will either disappear or give place to a saner journalism."

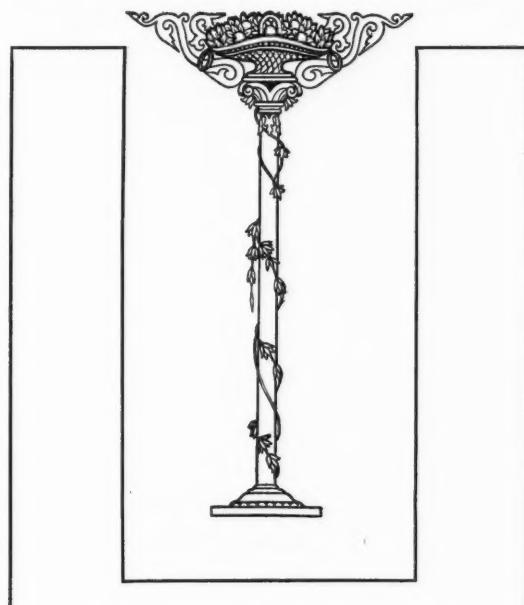
**BOSTON FRANKLIN SOCIETY.**—The eighty-fifth annual meeting of the Franklin Typographical Society of Boston was held on the evening of January 8. The officials reported that the membership consisted of 456 active and eighty-four honorary members, a gain of seventeen during the year. During that period one honorary and eight active members died, two of whom had been in good standing for fifty years. Sixty members had been paid \$5 a week for various periods, eleven of these have been drawing weekly benefits continuously for periods extending from one to sixteen years. The amount paid out for sick and death benefits was \$4,600, and the total resources of the society are put at \$31,925. This shows a reduction of \$500 in the surplus fund, to recoup which a concert was held on January 18. The officers for 1909 are: President, Charles Ashton; vice-president, Albert W. Finlay; secretary, Patrick J. Guerin; collector, Shepard Howland; treasurer, Leonard Raymond; trustees, Murray C. Upham, Henry C. Whitcomb, Leonard Raymond.

**MEETING OF U. T. A. EXECUTIVE COMMITTEE.**—On Friday and Saturday, January 15 and 16, the executive committee of the United Typothetæ of America held a meeting at the Waldorf-Astoria, New York. The state of trade and routine matters were discussed, among them the selection of a place for holding the annual convention. The claims of several cities were in evidence, with Cleveland apparently a favorite, but the decision was left in the hands of the officers. The personnel of the committee follows: E. Lawrence Fell, of Philadelphia; Wilson H. Lee, of New Haven; A. R. Barnes, of Chicago; Isaac H. Blanchard, of New York; George M. Courts, of Galveston, Texas; J. Stearns Cushing, of Boston; H. K. Dean, of Grand Rapids, Mich.; George H. Ellis, of Boston; John C. Stovel, of Winnipeg; William J. Golder, of Pittsburgh; Franklin Hudson, of Kansas City; E. C. Tanger, of Rochester; H. W. J. Meyer, of Milwaukee; L. P. Davidson, of Louisville; Samuel Rees, of Omaha; Robert Schalkenbach, of New York; C. M. Skinner, of St. Louis; Frederick L. Smith, of Minneapolis, and Edward Stern, of Philadelphia.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

# The Manufacture of Paper

AS ACCOMPLISHED IN THE  
LARGEST PAPER MANUFAC-  
TURING PLANT *in the* WORLD



Told by photographs

The Champion Coated Paper Co.  
HAMILTON, OHIO

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## LEADING FACTS CONCERNING THE LARGEST PAPER MANUFACTURING PLANT *in the WORLD*

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**492,000** square feet of ground actually covered by buildings (more than eleven acres). More than *one million* square feet of floor space (twenty-three acres).

**Daily Capacity**—525,000 pounds of finished paper, equal to fifteen carloads.

**Value of Daily Product**—More than double that of any other one paper mill in the world.

**Water Capacity**—33,000,000 gallons daily (sufficient to supply the needs of a city of 200,000 people).

**Filtration Tank**—450 feet long, 80 feet wide, 20 feet deep, solid ferro-concrete, concealed under basement of mill.

**One and one-half miles** of railroad tracks within our grounds and buildings.

*Make a greater variety of papers and cardboards than any other mill in the world.*

---

The Champion Coated Paper Co.  
HAMILTON, OHIO

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## From Our Own Forest



A few of the 50,000 acres of North Carolina forest which furnishes the raw material for "Champion" paper (about two thousand acres are shown in the picture).

## To Finished Product



Part of the 90 to 100 carloads of finished paper carried in stock, ready for shipment.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

# These photographs

together with their descriptions, will illustrate why *The Champion Coated Paper Co.*, by having the largest, newest and best equipped plant in the world, can accomplish most things better and *more rapidly* than any other mill.

**Prompt Shipments**—With its immense warehouse capacity, carrying record-breaking supplies of all standard grades in every size and weight, with empty freight cars always standing at the doors of its shipping rooms, with 1,200 men working in day and night shifts, there is nothing to prevent the most prompt *shipments* possible.

**Prompt Deliveries** (just as important as prompt shipments)—With local railroad companies handling fifty car-loads daily for us (in and out), with exclusive use of our switch engine and crew handled by our traffic manager, we are able to start cars toward their destination as soon as loaded, *tracing each car to its point of delivery* by telegraph.

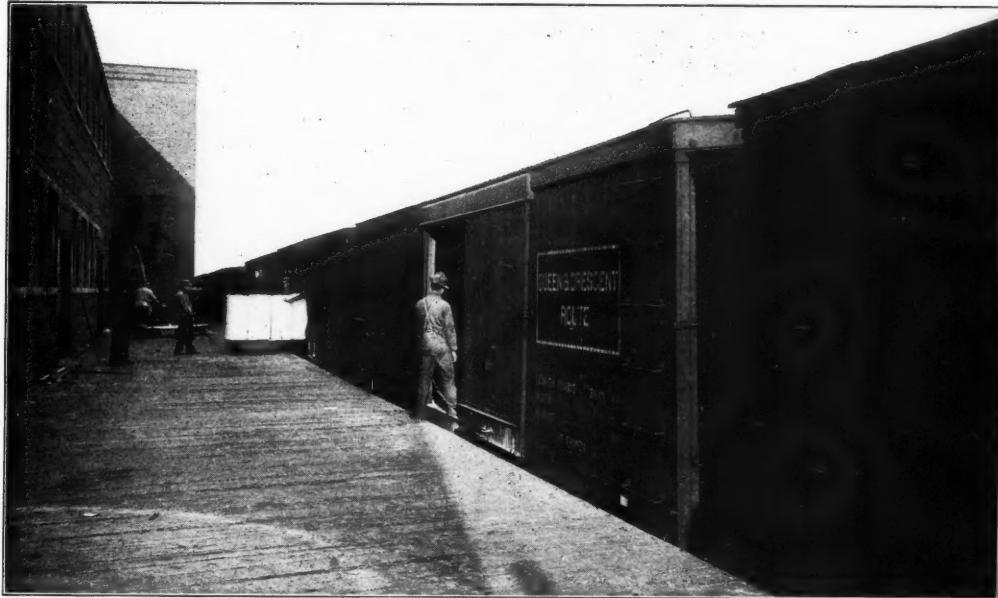
**Lower Prices for Equal Grades** is made possible, as increased tonnage, in any line of manufacture, means a reduction in the cost per ton.

**The Champion Coated Paper Co.** were the first to produce a coated paper at a low price, and have made it possible for every catalog user to specify coated paper.

**Uniform Product** is only possible where machines are kept running continuously on the same grades of paper, day and night, and only large plants with heavy and continuous sales can do this. "The largest paper plant in the world" is better equipped to do this than any other.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Receiving Track for Wood Pulp and Rags



UNLOADING RAW-WOOD FIBER FROM OUR NORTH CAROLINA MILLS.

An average of sixteen carloads is received daily from our pulp mills at Canton, North Carolina. The car doors are carefully sealed to prevent the entrance of cinders, etc.



NEARLY THREE HUNDRED AND FIFTY THOUSAND POUNDS OF RAGS.

Purchased in all parts of the world for use in Champion papers; Japan, Germany, England and Canada furnish the largest quantities.

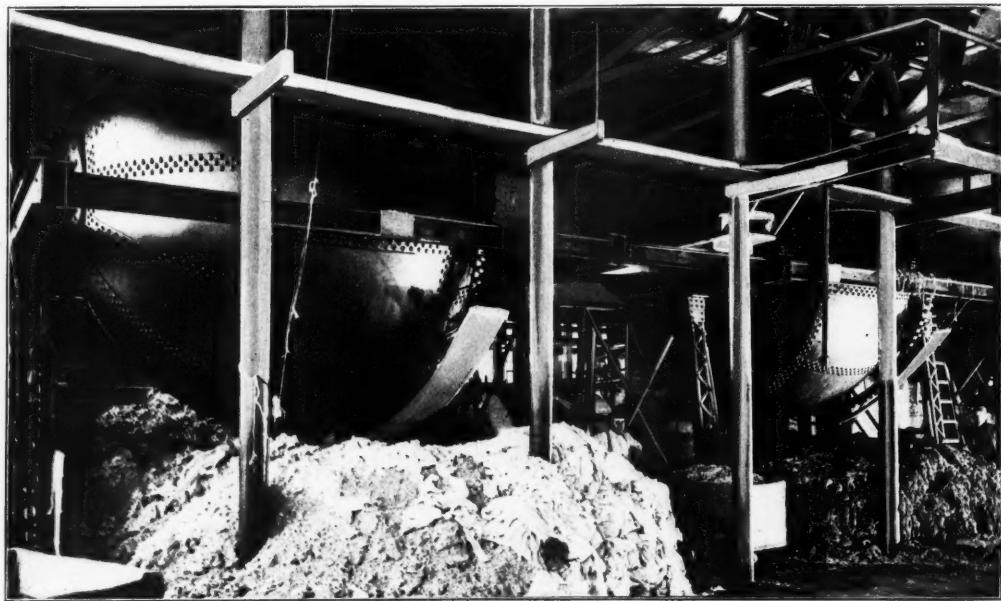
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Preparing Wood Pulp and Rags previous to the



SORTING THE RAGS.

All rags not suitable for the manufacture of "Champion" papers are here eliminated, and all buttons and other foreign substances removed. The rags are then cut into small uniform pieces and thoroughly dusted; they are then ready for cooking.

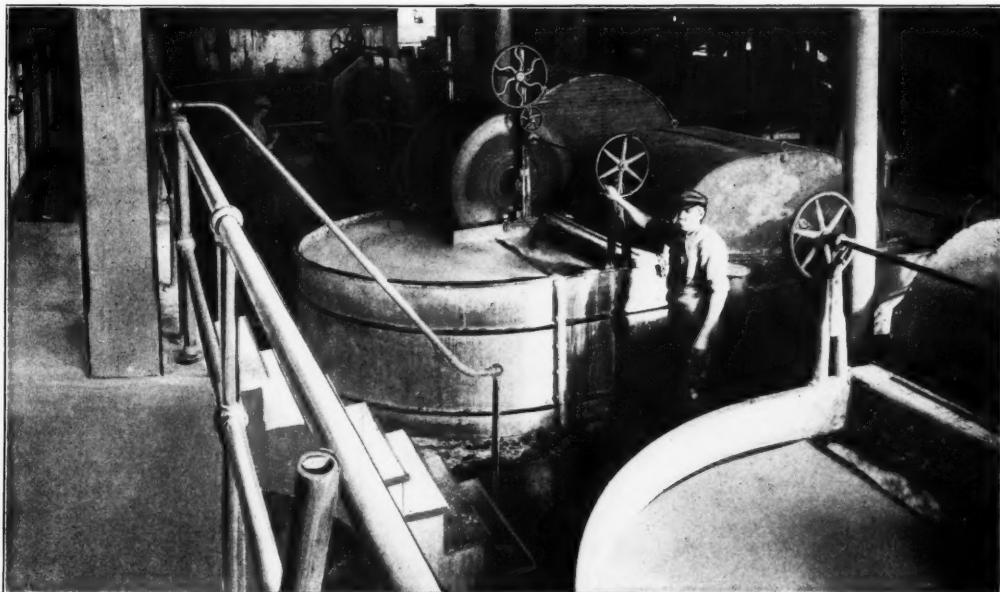


LARGE STEAM ROTARY BOILERS WHERE THE RAGS ARE COOKED.

These big revolving iron boilers, in which is a pressure of 80 pounds of steam, are kept in constant motion while full of rags and chemicals, until the rags are effectually cleaned and softened.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## to their manufacture into "Champion" Papers



VIEW OF THE WASHERS.

In these machines the rags are thoroughly washed until they are chemically neutral and are bleached to the whitest possible shade; they are then in a condition to be made into paper. We lose, in actual volume, about 35 per cent of the rags in cooking, dusting, sorting and bleaching. This makes rags "expensive, though necessary."



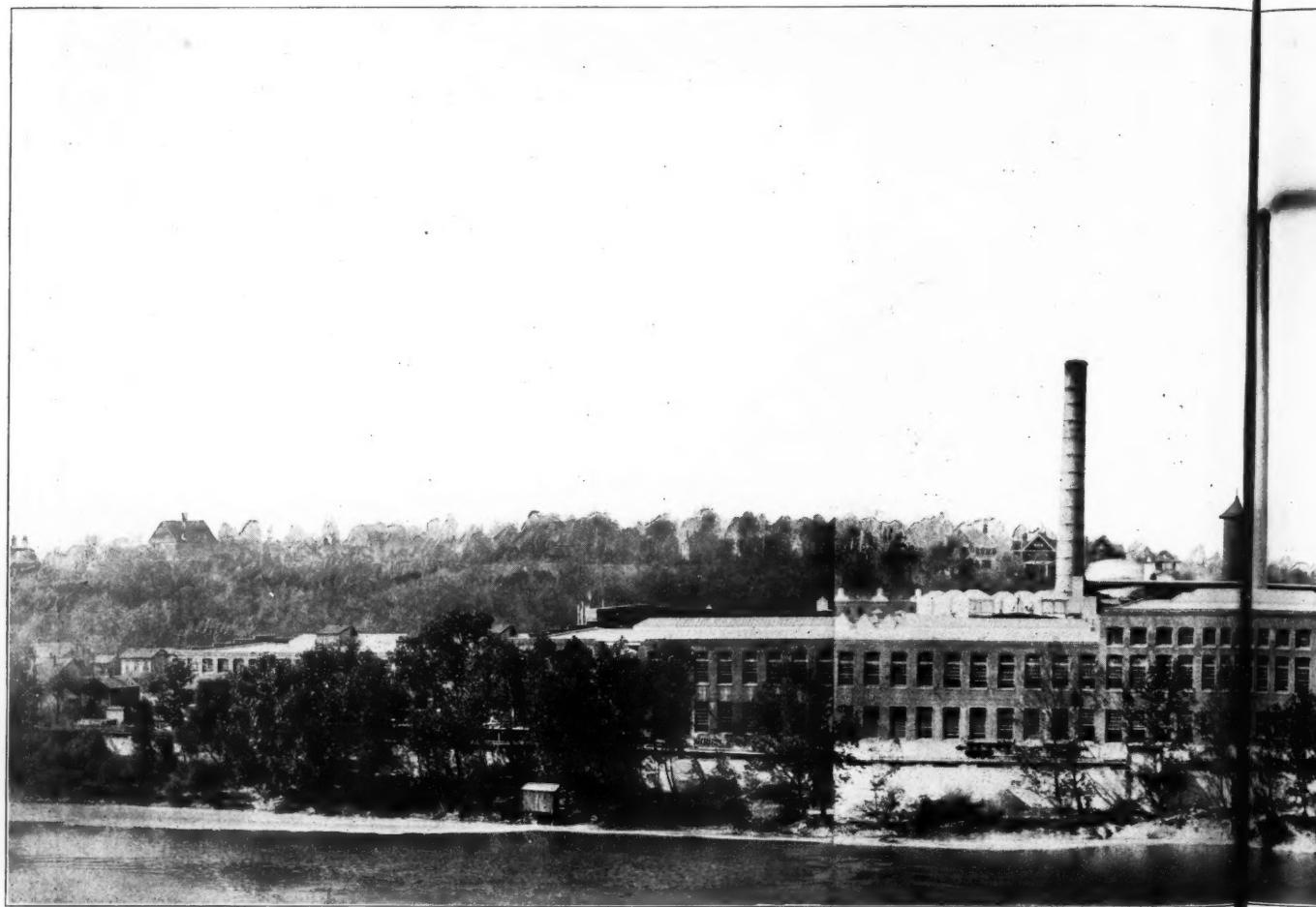
PARTIAL VIEW OF ONE OF THE BEATER-ROOMS.

We have eight beating machines to each paper machine; no other mill has more than five. It is in these machines that the fibers are mixed and cut to a uniform length. It therefore follows that quality of paper is dependent on the amount of beating the fibers receive.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## A Recent Addition to the Largest Paper

(Our *entire* plant is too large to show in one photograph.)



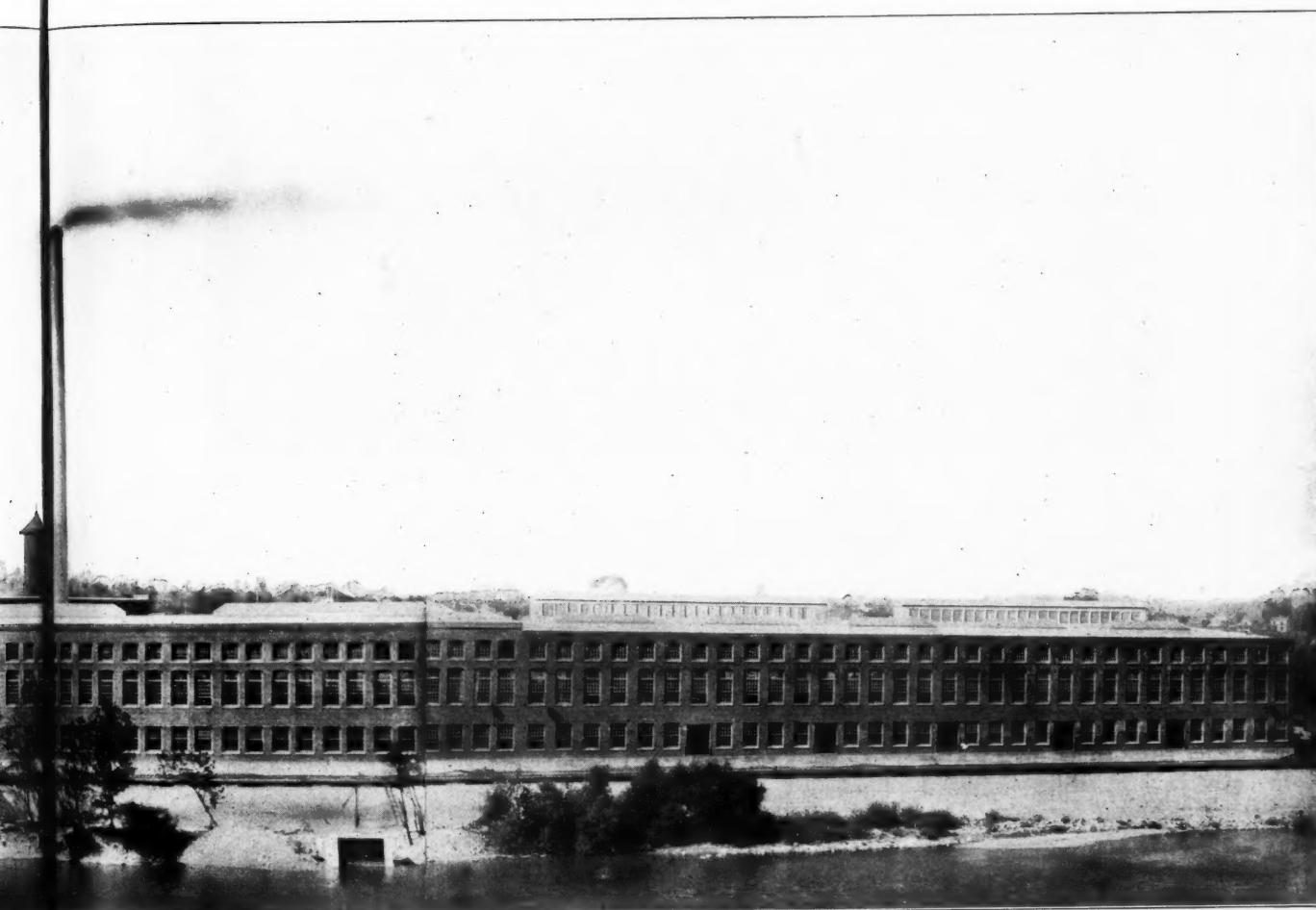
This entire addition is absolutely new and built to manufacture only the very best quality of book paper at the very lowest price. Although this mill was put in operation at the very start of the recent panic, the

Where "English Art Finish," "Supercalendered" and "

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Paper Manufacturing Plant in the World

This addition, built last year, is 921 feet long and 160 feet wide and is in operation day and night.



quality of paper produced gave such satisfaction as to keep the mill running at the limit of its capacity—probably the only mill in the United States which did not curtail its product in 1908.

“Machine Finished” Book Papers are Made

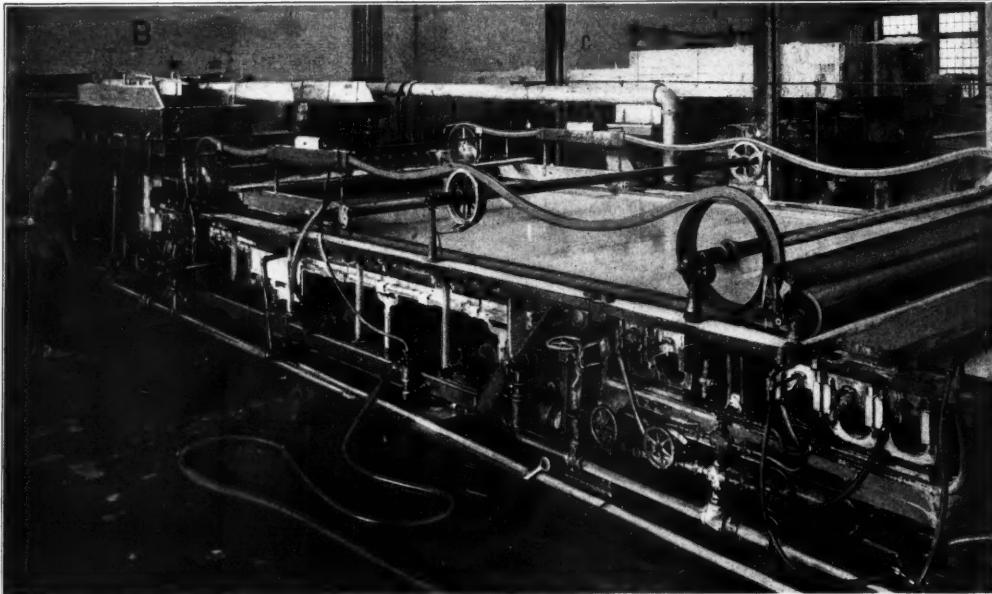
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## The Manufacture of "Machine Finished" and



VIEW OF FOUR OF THE BIG PAPER MACHINES RUNNING

These enormous machines are 195 feet long and about 12 feet wide. They are the most important and expensive machines connected with the manufacture of paper — each of our ten machines costing from \$65,000 to \$75,000. They are operated continuously day and night, with the exception of Sundays.



SHOWING THE PAPER ENTERING THE MACHINE IN LIQUID FORM.  
(Almost 99 44-100 pure water.)

The paper enters the machine in solution, diluted to about the consistence and appearance of thin milk. The water is screened away through an endless wire apron having 4,900 meshes per square inch. The pulpy, wet sheet is then supported on large felt blankets until it reaches the dryers, where it rapidly gains its normal strength.

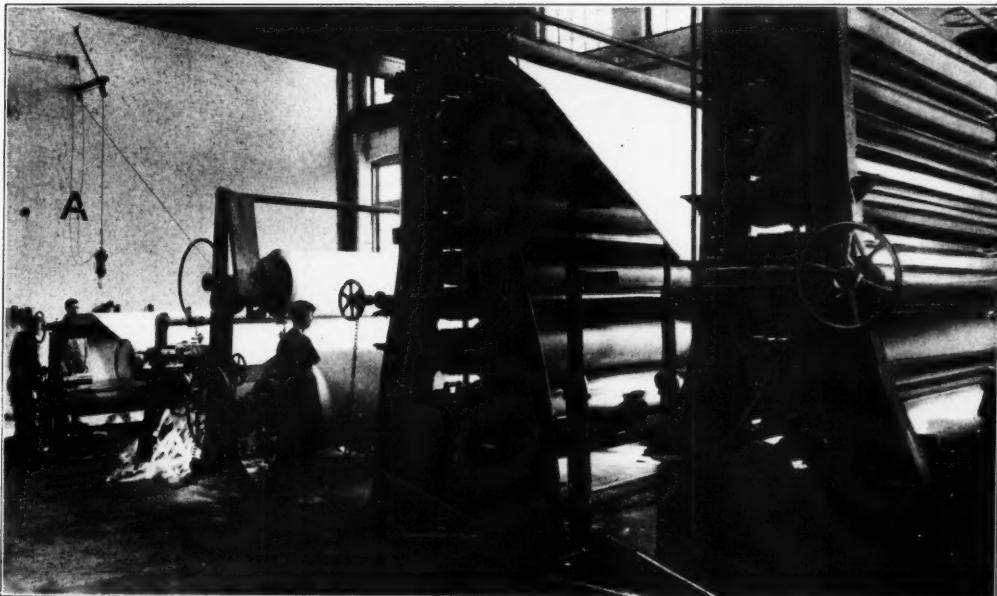
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## d" and "Supercalendered" Book Paper



MACHINE RUNNING EXCLUSIVELY ON "M. F." AND "SUPER."

After examining one of these big, yet most delicate machines, anyone is compelled to acknowledge that papermaking is not a science but an art, and that it is marvelous that such uniformity of weight and texture is maintained, as the slightest variation of the speed of the machine or flow of pulp will affect the weight and quality of the paper.



SHOWING THE FINISHED PAPER LEAVING THE MACHINE.

The second half of a paper machine is composed principally of large drying cylinders. By the time the paper reaches the end of the machine, the water is entirely dried out and it is ready to be given the "machine finish" on the large steel rollers shown next. If the paper is to be "supercalendered" this process is omitted. The sheet of paper before you is 12 feet wide.

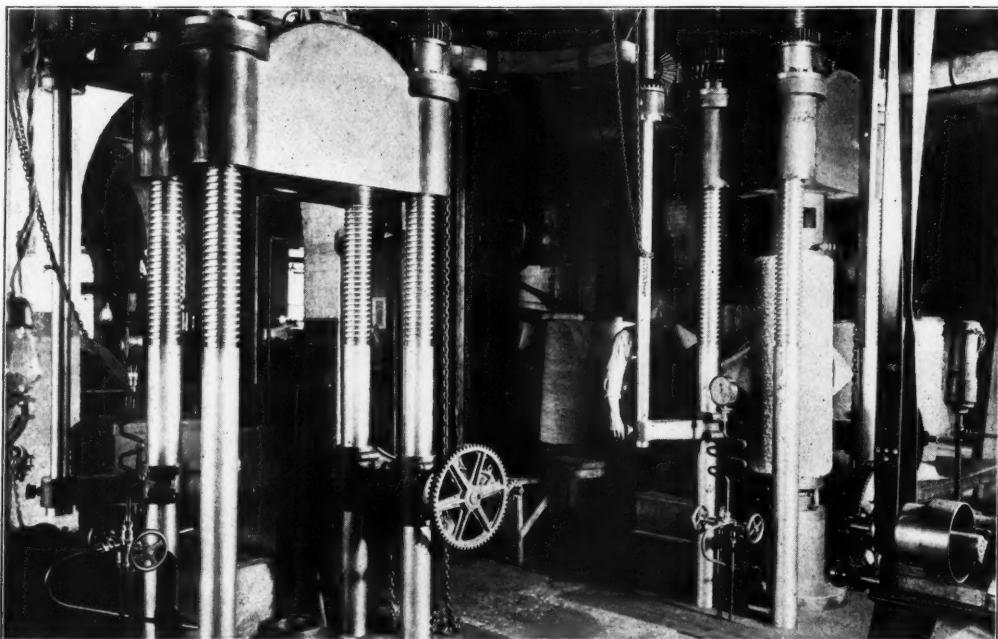
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## How Book Paper is "Supercalendered"



A ROW OF "SUPERCALENDERS."

After leaving the paper machines, some of the paper is run through these machines between alternate rollers of steel and compressed paper, with many tons' pressure, producing the surface known as "super." This makes a finish almost equal in luster to coated paper. We have 31 of these supercalenders in our plant.



HOW WE MAKE PAPER ROLLERS FOR SUPERCALENDERS.

The rolls which, by pressure, give the surface to supercalendered paper, are made from either cotton or paper, submitted to a pressure of 1,250,000 pounds (625 tons), applied to the end of the roll by the big hydraulic presses shown in the cut. We know of no other mill which makes its own rolls.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Cutting and Sorting the Finished Paper



CUTTING "M. F.," "SUPER" AND "ENGLISH ART FINISH" INTO SHEETS.

After the paper leaves the paper machines or supercalenders, it is run through these 20 cutting machines, which trim the edges and cut the sheets to the desired size. We have installed twice the necessary number of these machines in order that all cutting and sorting may be done in the daytime.



SORTING OUT DEFECTIVE SHEETS.

This shows the reverse side of the cutting machines with girls removing all sheets showing defects. These cutters hold eighty tons of paper when loaded with rolls.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Counting, Casing and Wrapping



COUNTING THE SHEETS AND PREPARING FOR SHIPMENT.

All of our paper is counted by hand; the men become so expert that they can count a ream of 500 sheets in about 20 seconds. We make all of our own wrapping-paper, waterproof case-lining and boxes.



MAKING THE CASES, FRAMES, ETC.

In this department there are 25 men continually employed. This work and the materials used cost the company over four hundred dollars daily. About 900 cases, etc., are produced every 24 hours.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Our—

## Coating Mill Department

SHOWING THE MANUFACTURE OF  
**COATED PAPERS  
OF ALL VARIETIES**

Enameled Book

Coated Litho.

Coated Manila

Tinted Enameled Book

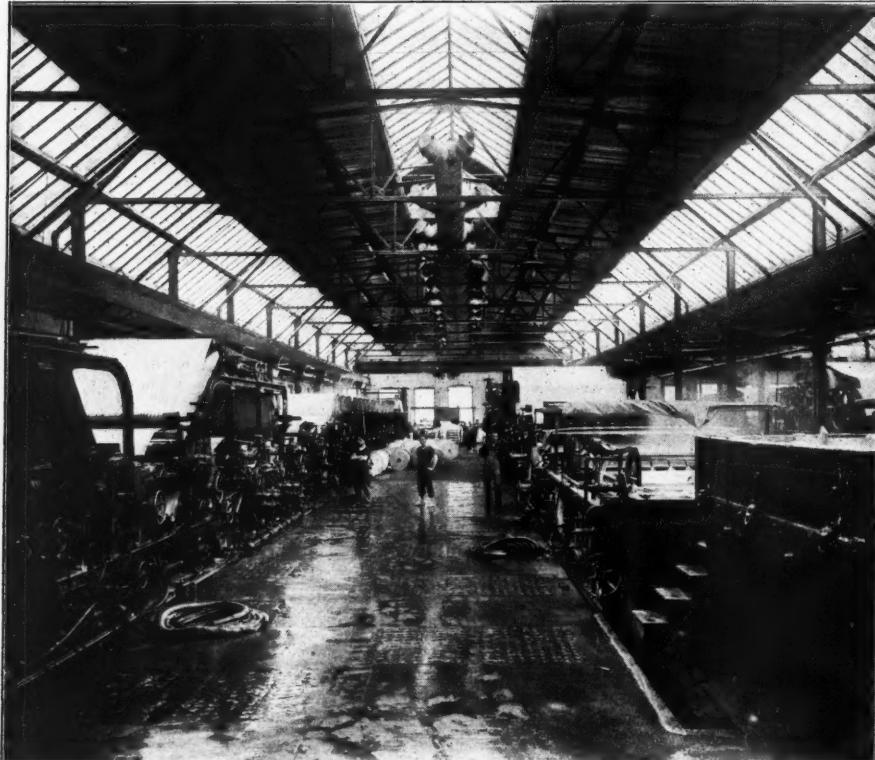
↑ Coated Cover Papers  
Litho. Coated Blanks  
(Pasted and Non-pasted)  
Coated Post Card  
Railroads  
Tough Check  
Thick China  
Show Card

In short—

The *Largest Line in the Largest Mill!*

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Six Big Paper Machines



All these machines are manufacturing exclusively our paper for coating. They run day and night, except Sundays.

In the foreground are seen the large screens through which the paper stock is filtered to remove foreign substances. Next the "wet machines" where the water is drained and pressed from the stock and the moist paper is carried onto the great endless and seamless "felts," or belts of pure white wool 12 feet wide by 120 feet long, to the drying cylinders. These drying cylinders are best shown in the machine at the extreme left. There are thirty-six of these great cylinders, 138 inches long and 48 inches in diameter. They are hollow and heated with exhaust steam. The paper runs

Largest Book-Machine Room in the

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

# Machines in One Room



These photographs were taken while the machines were running at about 250 feet per minute.

round all these "dryers" like a belt until it reaches the end of the machine where it passes through the calenders and the slitting machines and is wound in great rolls.

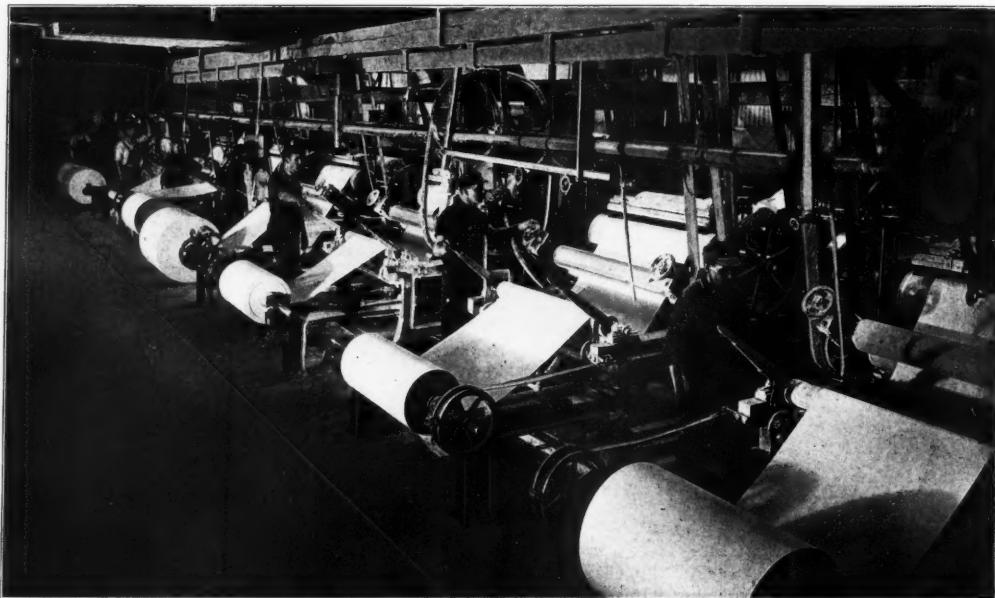
Each of these six machines is operated by a 300 horse-power engine underneath the floor, which is of reinforced concrete and impervious to the millions of gallons of water that run off these machines daily. The combined output of these six machines is 110 tons of paper daily.

soon in the World—217 x 186 feet

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

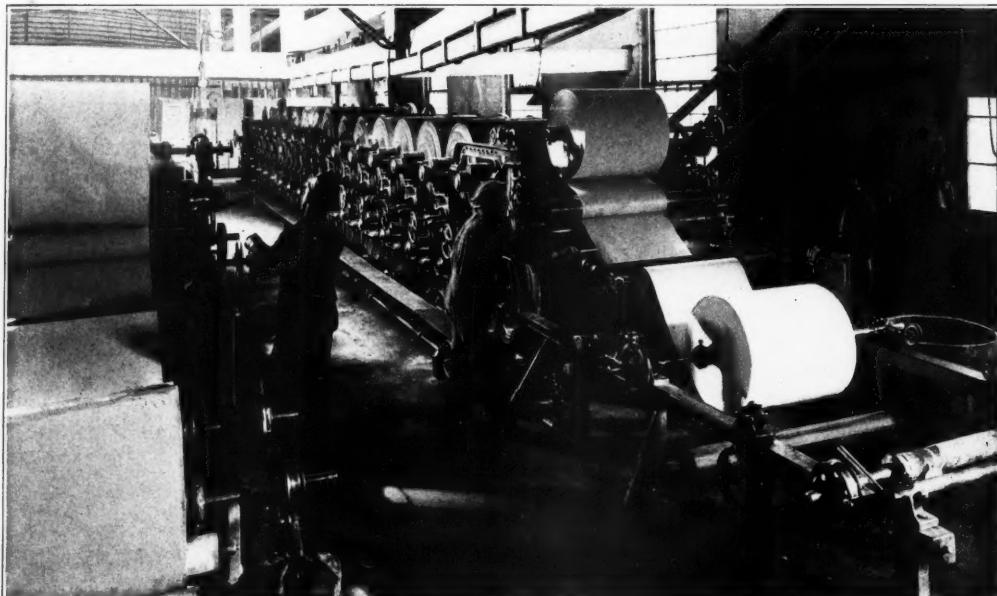
## Coating "Champion" Papers

We have twenty-four Coating Machines operated day and night.



VIEW OF COATING MACHINES AT THE END OF ONE OF THE COATING-ROOMS.

After leaving the paper machines, the rolls of paper are taken by electric cranes to the coating machines, where the coating or enameling is applied and spread by soft brushes nearly five feet long—ten brushes to each machine. After coating, the paper is slowly dried by blasts of hot air while hanging on poles in a "loft" or warm room.

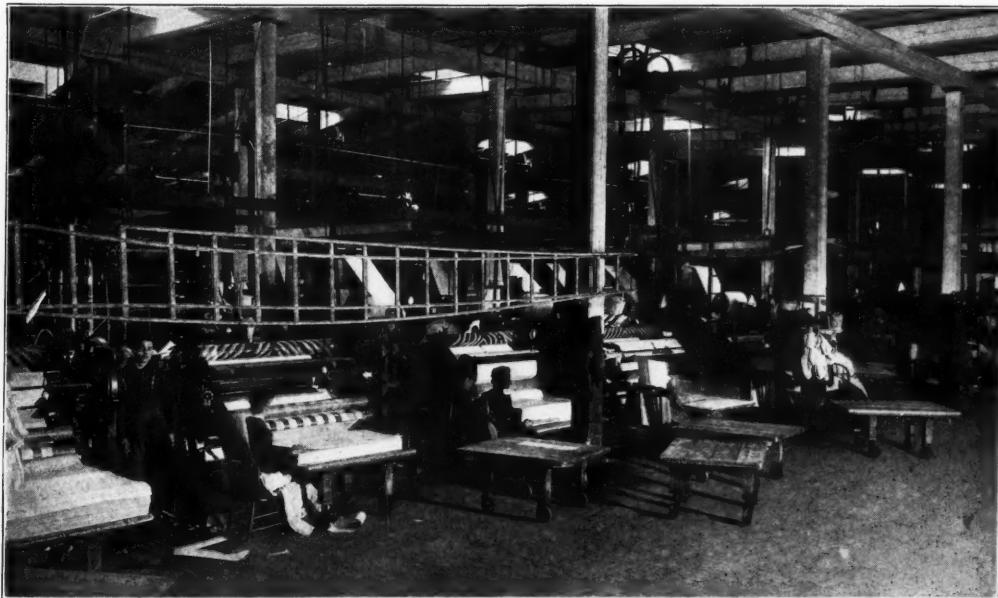


PASTING "CHAMPION" LITHOGRAPH BLANKS AND CARDBOARDS.

This is a most interesting operation, where several sheets are pasted together to form thicker sheets of the highest grades of cardboards.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Cutting and Sorting "Champion" Papers



CUTTING THE PAPERS INTO PROPER SIZES TO FILL ORDERS.

We have fifteen of these cutters, and they do not run at night, as all coated paper is separately sorted (see next cut).



ONE HUNDRED AND TWENTY-FIVE GIRLS INSPECTING "CHAMPION" PAPERS.

In this large room, 275 x 240 feet — the largest finishing-room in the world — every sheet of "Champion" coated paper is inspected on both sides, and any defective sheets thrown aside. The finest writing-paper is not inspected more carefully. Each girl sorts about one ton daily.

## THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Trimming and Packing "Champion" Papers



TRIMMING, COUNTING AND PACKING THE SHEETS.

All "Champion" papers are carefully trimmed and counted before packing. We can only show a few of our counters and packers in the picture. All coated paper is packed in solid cases, lined with waterproof paper of our own make. Each ream is weighed separately.

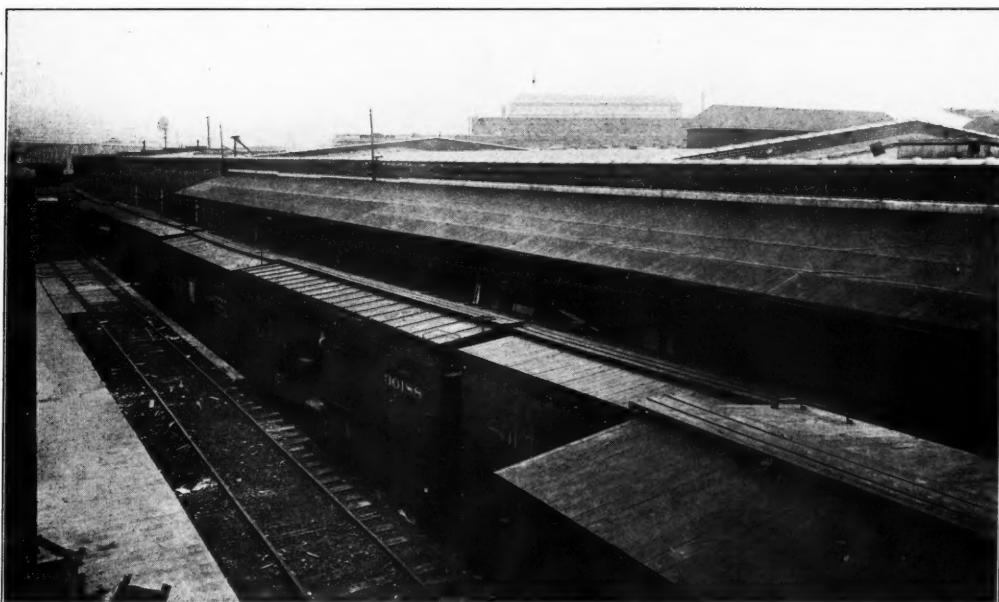


ASSEMBLING THE ORDERS.

This room shows how orders for various customers are assorted and assembled before shipping. As soon as the order is completed, immediate shipment is made.

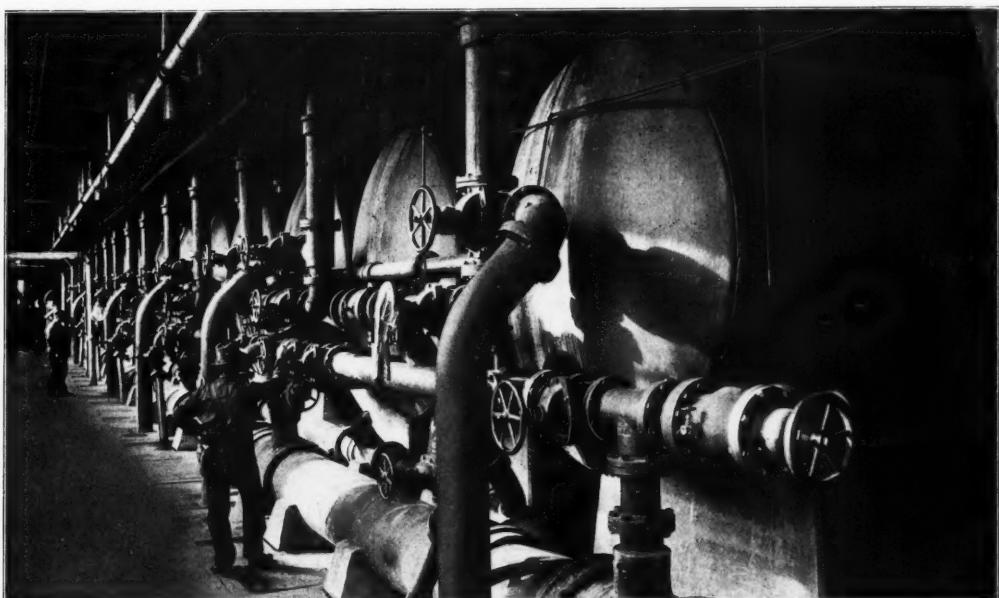
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Shipping "Champion" Coated Papers



VIEW OF A PORTION OF THE LOADING PLATFORM.

At this platform there can be loaded nine freight cars at once. They are kept constantly on the move and as soon as loaded they are started for their destination.

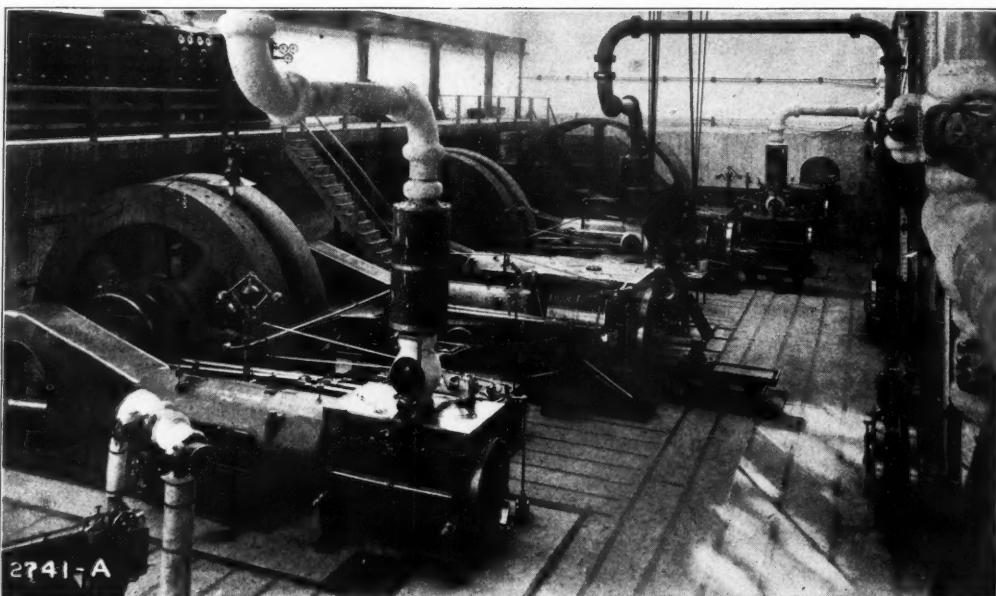


VIEW OF SIXTEEN PRESSURE FILTERS.

Every drop of water used in the manufacture of "Champion" paper is carefully purified before using.

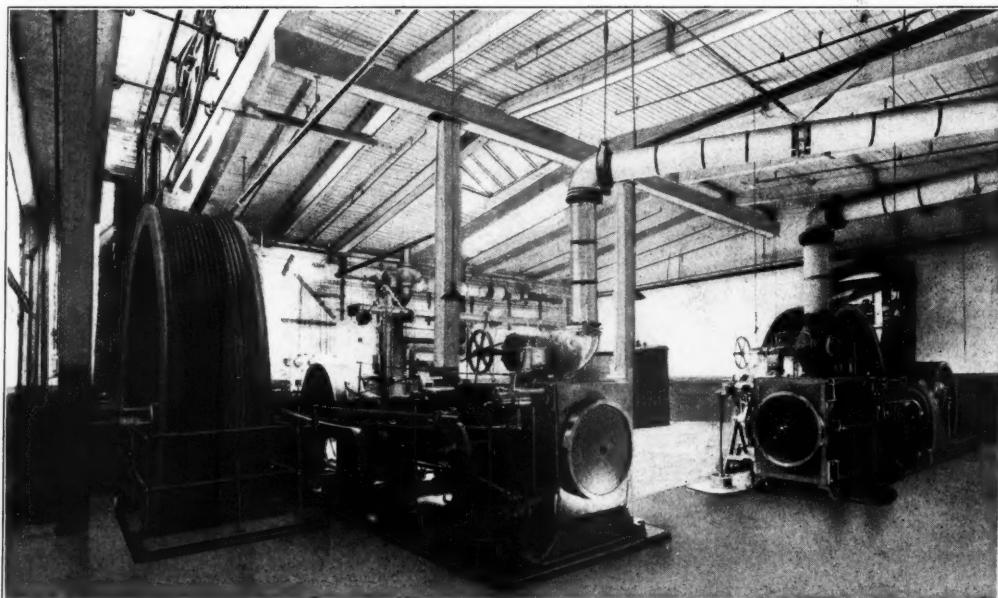
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Engine Rooms of the Largest Paper Ma



GENERAL VIEW OF THE MAIN ENGINE-ROOM.

This room contains three cross-compound engines of 3,000 horse-power each; two of these are direct-connected to generators which run motors in all parts of the plant. There are, in all, 31 steam engines in our Hamilton plant.

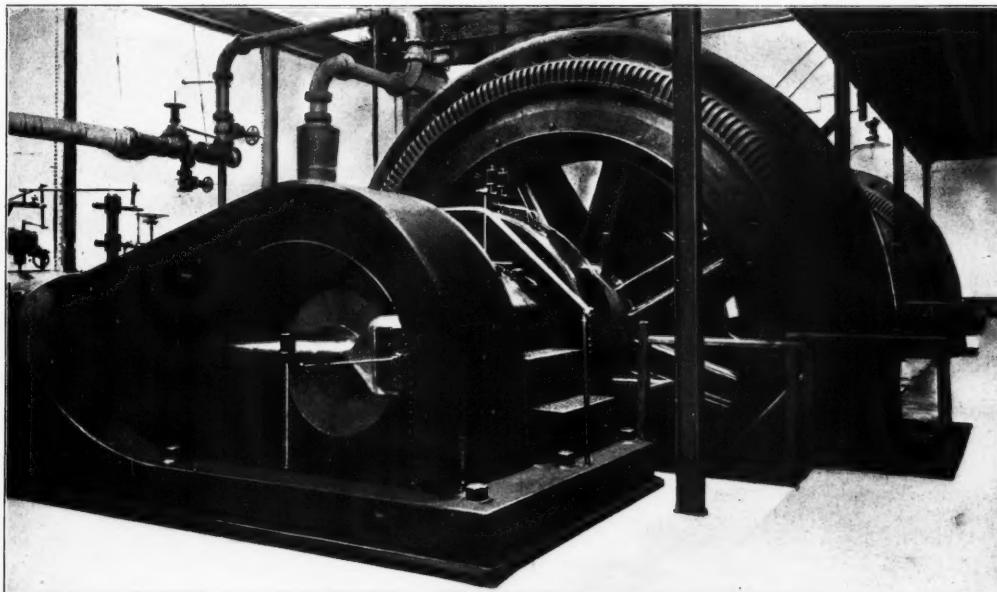


ADDITIONAL POWER PLANT IN COATING MILL.

These would be considered large engines in most plants; one is 1,000 horse-power, and the other 500 horse-power.

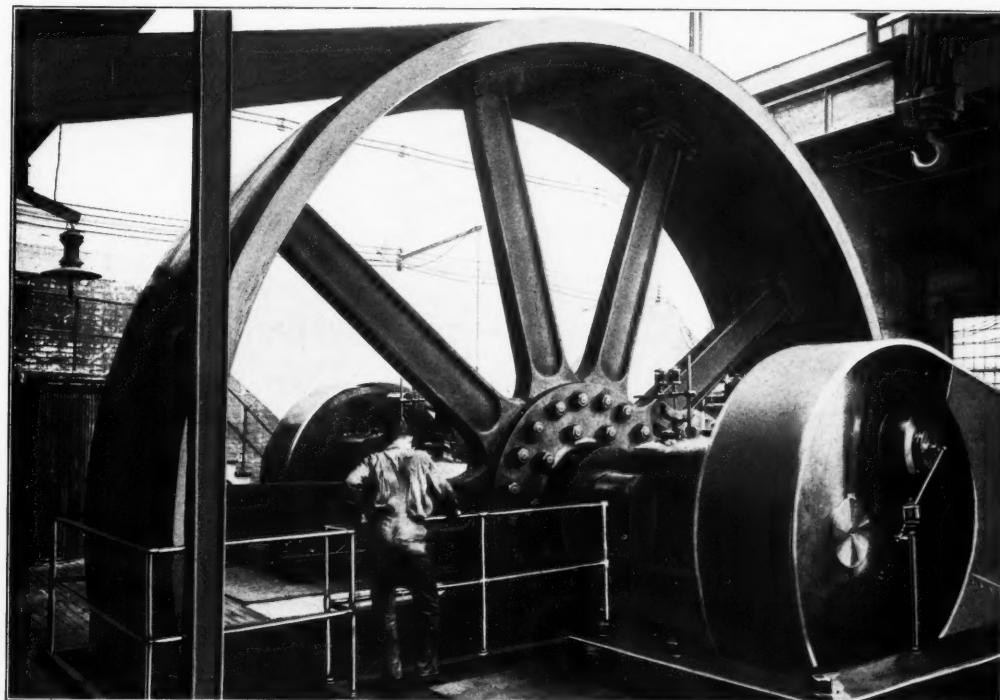
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Paper Manufacturing Plant in the World



ONE OF THE LARGE ELECTRIC GENERATORS.

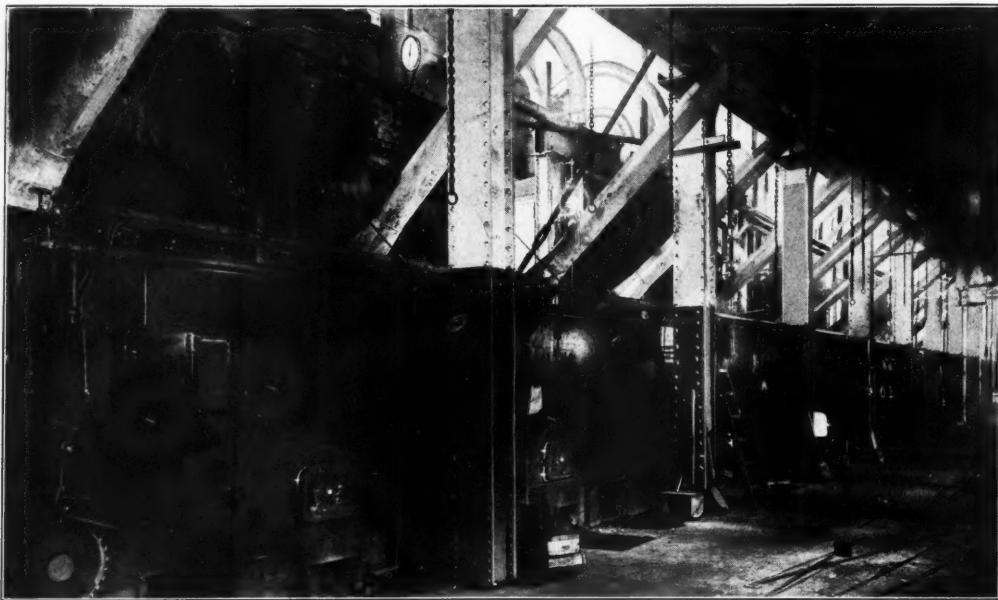
These generators are directly connected to the large engines. Each fly-wheel weighs 150,000 pounds, and the revolving part of the generator weighs 70,000 pounds each. Imagine to yourself a weight equal to six car-loads of paper turning almost two revolutions a second.



SHOWING FLY-WHEEL AND LEATHER BELT ON LARGE STEAM ENGINES.  
Twenty-four feet in diameter, and the enormous belt is 135 feet long, six feet wide and nearly one inch thick.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Boiler House of the "Champion" Mills



(LEFT SECTION OF BOILER HOUSE)



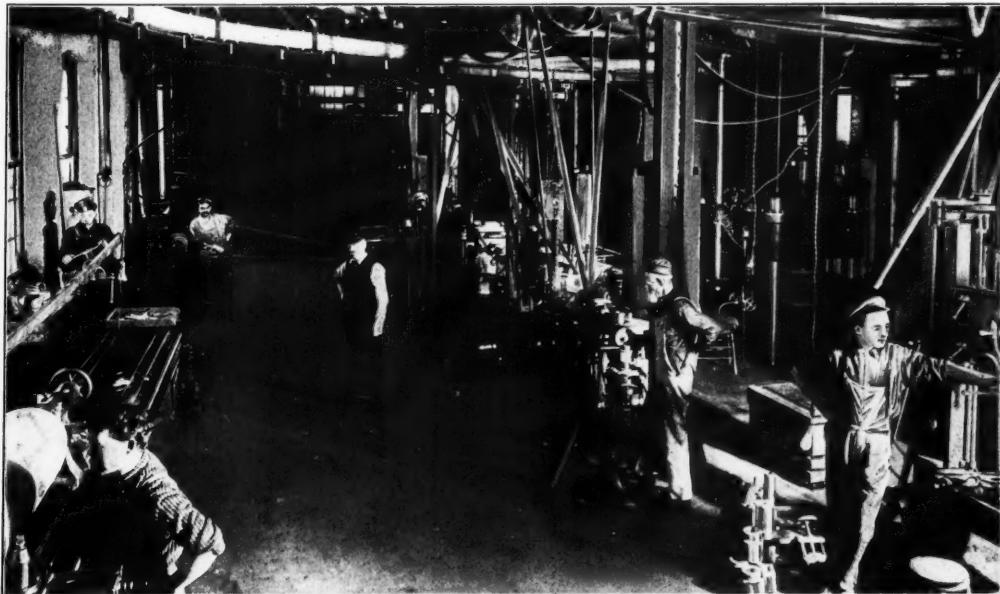
(RIGHT SECTION OF BOILER HOUSE)

WHERE THE STEAM IS GENERATED TO RUN THIS IMMENSE PLANT.

This boiler-house has a capacity of 8,000 boiler horse-power, yet the arrangements are so perfect that the entire battery of boilers is fired by four men. The coal is stored overhead in concrete bins of 4,000 tons capacity, the coal being fed to the mechanical stokers by gravity.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## System of Repair Shops



PART OF ONE OF OUR TWO MACHINE SHOPS.

These shops are fitted with all modern machinery, including the largest lathes and drill-presses, planers and shapers. All repair work and building of light machines for the company is done in our own shops.

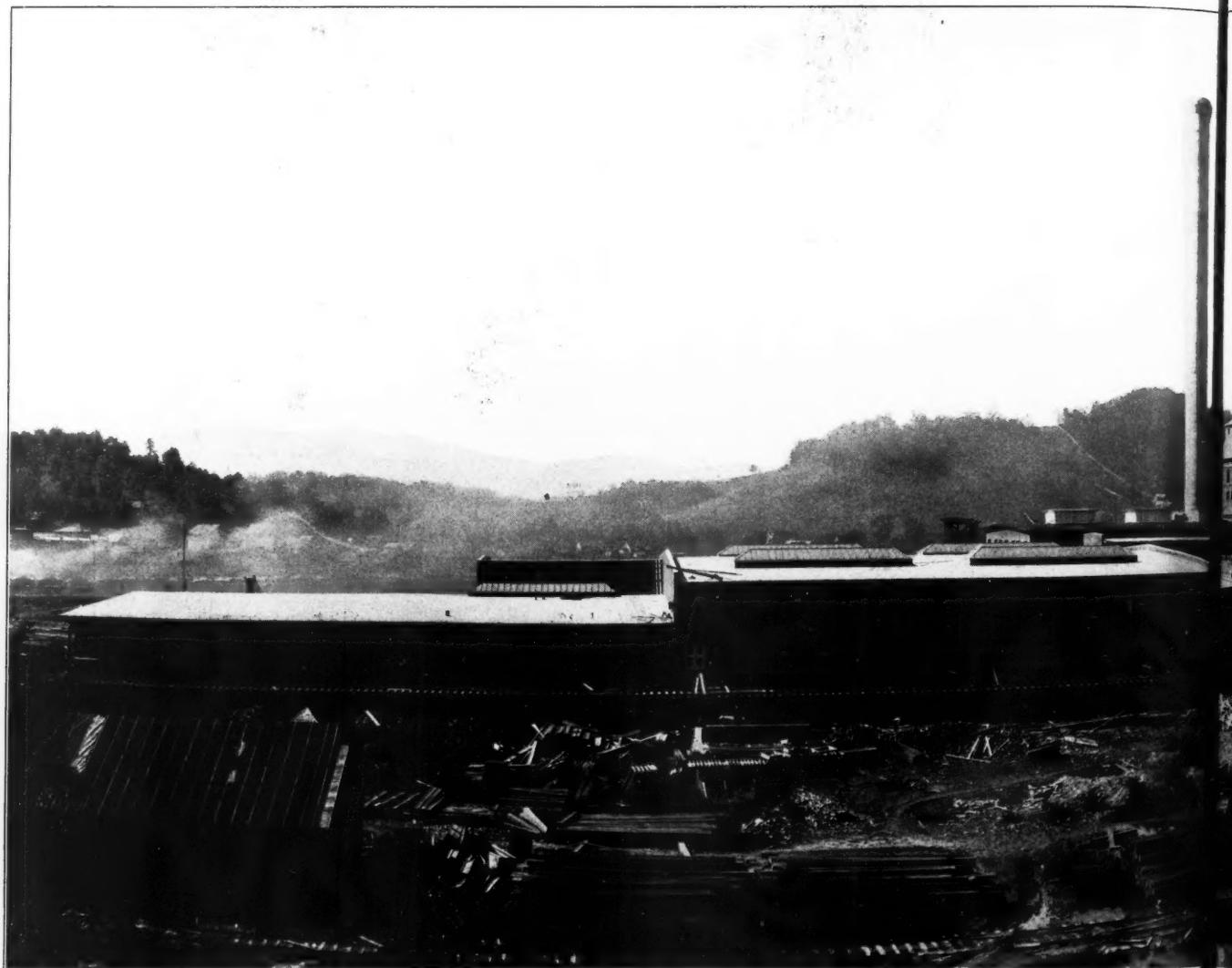


THE BLACKSMITH SHOP.

It is also necessary to maintain not only large machine shops, but also a blacksmith shop, tin shop and complete hardware and supply departments. This last department is carefully systematized and contains usually about \$17,000 worth of supplies.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## The "Champion" Fiber Plant at



Length of buildings, 1,280 feet (nearly one-quarter of a mile).

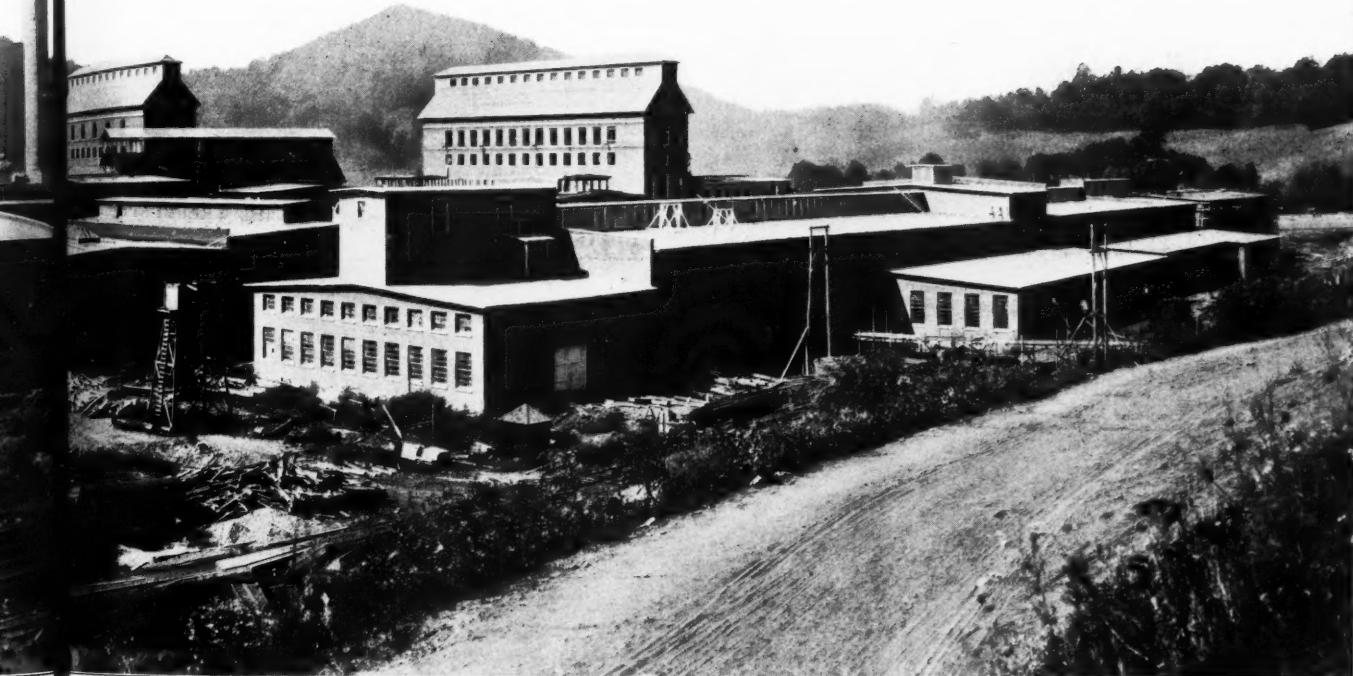
Breadth of buildings, from 250 to 700 feet.

Daily capacity  
250,000 pounds soda fiber.  
200,000 pounds sulphite fiber.  
100,000 pounds tannic acid.

Where the Wood Pulp is Made for the Last

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## nt at Canton, North Carolina



Twenty-eight boilers giving 11,000 horse-power.

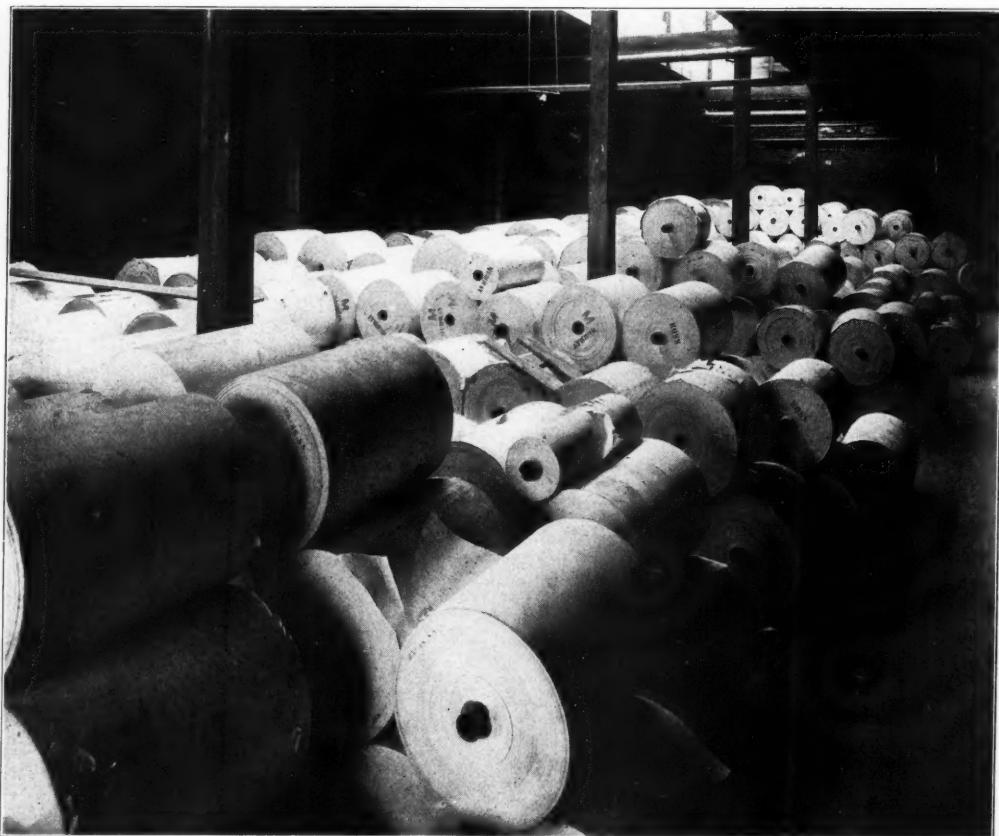
Smokestack, 254 feet high; inside diameter, 15½ feet at the top.

Employs nine hundred men.

e Largest Paper Manufacturing Plant in the World

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## Largest, but Still Growing



The "Champion" Company have finished this new large coating room, 180 x 300 feet, and will at once install ten additional double coating machines which will add fifty tons to their daily capacity of coated paper. Now used as a temporary storehouse.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

## These Photographs have demonstrated

that The Champion Coated Paper Co. has unquestionably the largest paper manufacturing plant in the world.

Everything is absolutely modern and built as it should be to turn out a perfect product.

Every foot of piping used is galvanized inside and out, thus avoiding the possibility of iron getting into the paper.

As the "Champion" Co. sells only to jobbers, there is no selling expense to add to the cost of the paper; this and many other advantages are offered to the consumer, who receives better paper for the same money or the same grade for less money than can be secured elsewhere.

Carrying a large and varied line, the "Champion" Co. can fill up "combination" cars easier than other manufacturers, thus saving their customers largely on the item of freight.

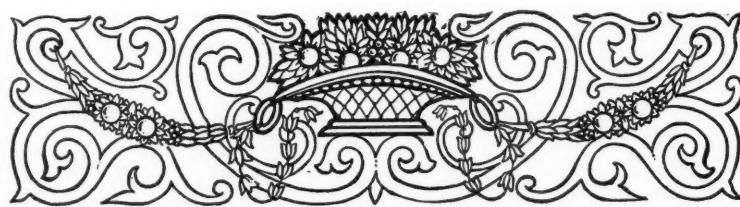
The "Champion" mills are a pleasant place for its employees to work, being clean, well lighted and perfectly ventilated.

The employees work under a progressive wage scale, securing an increase of 5 per cent every five years over and above any other increases or promotions that may be received.

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**The Government Printing-office, at Washington,** used last year over \$400,000 worth of "Champion" paper, or almost a carload daily. This is the largest single contract for government paper of which we have any knowledge. What is good enough for "Uncle Sam" ought to be good enough for anybody.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO



**W**E wish that every printer, advertiser or catalog user in the country could visit our plant personally and have opportunity to compare it with other mills. As this does not seem possible, we have issued this advertisement to describe our plant and product as fully as possible.

We desire to send samples of our various grades of paper to all responsible and interested parties who will write to us for them. We have just issued a most attractive portfolio of printed samples, which we will gladly send on request.

---

**The Champion Coated Paper Co.**  
HAMILTON, OHIO

# BUSINESS NOTICES



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

## ISACSON'S TYPOGRAFI.

"Isacson's Typografi, 1908," a portfolio of choice specimens of printing from the house of Oscar Isacson, Göteborg, Sweden, is a most interesting exhibit. Numerous examples of high-class typography and presswork, artistically mounted on sheets of cover-paper stock, attest the superiority of the Isacson products. As is common in European printing, the geometric designs play an important part in this work, and the color combinations are very pleasing. The examples embrace a general line of commercial printing and form an interesting and instructive study.

## BROWN FOLDING MACHINE COMPANY OLDEST ADVERTISER.

The Brown Folding Machine Company of Erie, Pennsylvania, has just signed its twenty-fourth annual contract for advertising in THE INLAND PRINTER.

The Brown Folding Machine Company is the oldest continuous advertiser on record, in their line. The manager, Mr. W. Downing, who has been with his company for twenty-five years, and has signed every advertising contract during that time, says that he is more than satisfied with the results obtained. He is also proud of being one of the very few who possess a complete set of THE INLAND PRINTER from the first volume to date.

## THE NEW HANSEN CATALOGUE.

The catalogue of type and printing-office machinery and furniture recently issued by the H. C. Hansen Type Foundry, Boston and New York, is an interesting and comprehensive showing of utilities for the printer. Consisting of nearly four hundred pages, 9 by 12 inches in size, excellently printed and bound in a durable cloth binding, it presents the Hansen products in a forceful manner. Among the distinctive type-faces shown therein, the Puritan series perhaps stands out the most prominently. Pleasing in tone and possessing the graceful freedom of hand-lettering, it promises to be a popular letter with those who desire a refined and artistic type-face. The Lining Viking Old Style and the Hunnewell series are also very pleasing, the latter especially so in the capitals. A well-selected assortment of initial letters, borders and decorative bits adds not a little to the appearance of the catalogue.

## ARRANGEMENT OF THE COMPOSING-ROOM.

The printer who is perplexed as to the best equipment and arrangement of his composing-room will find in "Composing Room Economy," a handsome booklet of thirty-two pages and cover, recently issued by The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, a solution of his problem. The pages, which are approxi-

mately 11 by 12 inches in size, contain complete diagrams of the arrangement and equipment of thirty-two composing-rooms in various parts of the country. From some of the largest composing-rooms down to the small two-jobber plant, the list of diagrams is complete, and will furnish suggestions for any size of office that may be under consideration. In addition to the diagrams, descriptions of the equipment of the various plants are given.

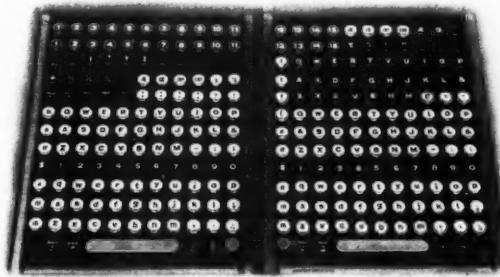
## THE NEW MONOTYPE KEYBOARDS.

After three years of experimental work and the most exhaustive tests in newspaper and book and job offices on every variety of composition, the new Monotype "Style D" keyboard is now ready for delivery.

While this new keyboard is a radical departure in composing machinery, it is, nevertheless, a new application of a very old principle.

Heretofore, in all composing machinery, the location of the characters on the keyboard has been determined by the mechanical limitations of the machine.

Years ago the manufacturers of typewriters were confronted with the problem of keyboard arrangement, and



FIVE-ALPHABET ARRANGEMENT, "STYLE D" MONOTYPE KEYBOARD.

the present standard typewriter keyboard is a compromise between a number of different systems. It embodies the experience of thousands of operators, and for that reason may be said to be nearly perfect.

In the new Monotype keyboard the arrangement of keys is the same as that of the standard typewriter keyboard. The extra characters used by the printer are so placed that they do not destroy the symmetry of the typewriter arrangement. All five alphabets, roman caps, lower-case, small caps and italic caps and lower-case are the same, so that the operator has only one key arrangement to learn. For special work, where it is desirable to carry roman, italic and bold-face caps and lower-case, together with two different fonts of figures, the board may be arranged with six alphabets.

One of the greatest advantages of the Monotype is its flexible matrix system. As each matrix is a separate piece of metal, it is possible to combine matrices in the matrix case in many ways to suit the requirements of different kinds of work. For example, italic or an extended or a condensed bold-face may be used with the same set of roman matrices. A feature of the new Monotype keyboard that will appeal strongly to operators is that all changes in the matrix-case arrangement can be made without changing the arrangement of buttons at the keyboard, for it is a very simple matter to change the connections between the keys and the punches to suit different matrix-case combinations. Thus, when the italic is taken out of the matrix case and a bold-face substituted, the keyboard operator has only to lift off the right keybank and exchange

## THE INLAND PRINTER

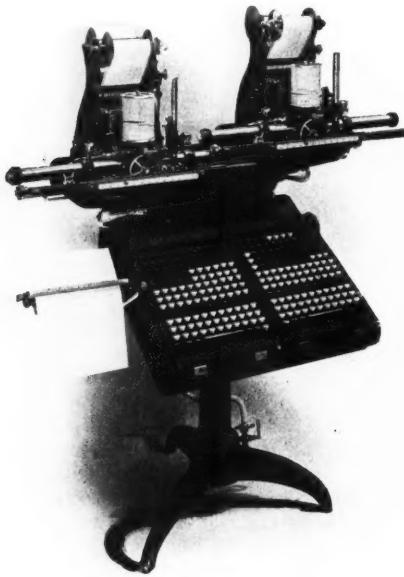
keybar frames; the keybar frames being the device for coupling the keys to the punches.

The "Style DD" keyboard introduces an entirely new process, by which the operator can simultaneously compose



"STYLE D" MONOTYPE KEYBOARD.

the same matter in two different type-sizes and measures. Thus, a story may be set for a magazine in ten-point, fifteen-ems measure, while at the same time the same matter is produced in twelve-point, twenty-two ems measure for publication in book form. The same key stroke that produces a lower-case "a," for example, in the ten-point produces the same character at the same time in the twelve-



"STYLE DD" MONOTYPE KEYBOARD.

point. It should be noted that there need be no relation of any kind between the two products of the machine. For instance, the ten-point matter can be very closely spaced while the twelve-point can be quite open.

To those who handle special work of this character, the new "Style DD" keyboard opens up many interesting

possibilities. A more general use for this double board, however, will be in composing matter in two different sizes of type, for either paper tower may be instantly locked out at the will of the operator. Thus, he may compose on the left tower ten-point matter in roman, italic and bold-face caps and lower-case, while on the right he may use the same combination in eight-point for inserts or footnotes. This gives the operator, without leaving his seat, the control of twelve different alphabets.

The care and thought that have been put into this new keyboard is well illustrated by two points. When the Monotype Company found that they were unable to find in this country or in England an operator who was sufficiently fast to obtain the maximum result from the keyboard, a testing machine for operating the keys at the rate of twenty thousand ems an hour was devised, and even at this speed the escapement worked without a skip. The keyboard is adjustable for height like an office chair, so that the operator can not only arrange the board to suit his physical requirements, but he may also rotate it so as to get the best light.

The Monotype Company announces a liberal proposition to exchange its earlier style boards for this perfected keyboard.

#### BRASS RULES AND SPECIALTIES.

Barnhart Brothers & Spindler, 183 Monroe street, Chicago, have recently sent out to the trade two productions which are of unusual interest. One is a brass-rule book, which not only shows brass rule in widely varied style and form, but also shows a new line of brass borders, Linotype rule and other specialties. The other is known as the *Barnhart Flyer*, and suggests combinations of type for the improvement of country newspapers. The combinations are very pleasing and should prove of interest to the publisher.

#### A NEW COMPOSING-STICK.

H. B. Rouse & Co., 61 Ward street, Chicago, manufacturers of tools for printers, including the popular Rouse job stick, are introducing a new composing-stick which sets to picas only. As nearly all type-matter above thirteen ems is now set to some multiple of picas, the nonpareil measures on composing-sticks more than eight inches in length are seldom used. It is to be expected, therefore, that an accurate, well constructed composing-stick made on the lines indicated and selling at a moderate price, will meet with a ready sale. The new stick is simply the Rouse job stick, without the nonpareil adjustment, retaining all the other good features, and is guaranteed by the makers to be unsurpassed for accuracy, construction or finish. As it has the merit of cheapness in addition to the good qualities of the Rouse job stick, the manufacturers seem to be justified in anticipating a big demand for the new tool, an advertisement of which appears in this magazine.

#### IMPROVEMENT IN PEERLESS ROTARY PERFORATORS.

When a machine has been on the market for a quarter of a century and the users of it have found practically no cause for criticism in its construction or operation, the manufacturers deserve congratulation. A. G. Burton's Son, 133 South Clinton street, Chicago, manufacturer of the Peerless Rotary Perforator, says that no complaint on the working of this machine has ever been made with the exception that the cutters left a slight burr, not more than that left by any perforator which actually removed a particle of paper, but sufficient to cause slight annoy-

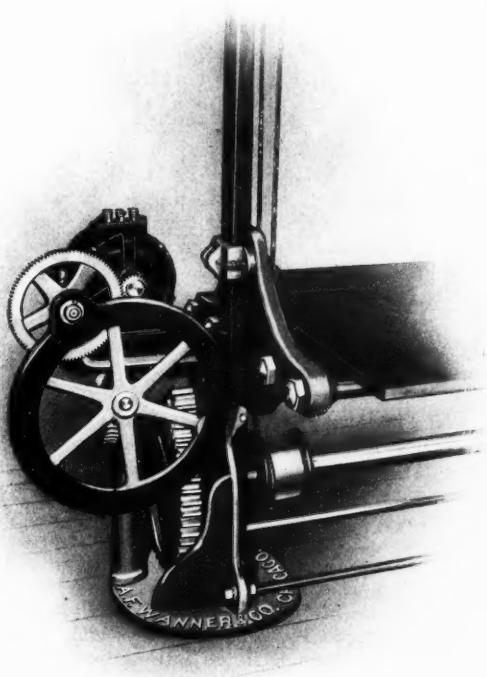
ance when the paper was being assembled for binding, especially in the lighter weights of stock.

This fault, trifling as it appeared to many, caused the manufacturer to produce a remedy in the "burr-flattener," with which all Peerless perforators will be equipped in future. This attachment, fully described elsewhere in this issue, does not interfere in any way with the capacity of the machine, its speed being limited only by the ability of the operator. Each line of perforation has an independent flattener, so mounted that it can be easily and quickly adjusted to any location on the machine, and it effectively removes the burr.

Another commendable feature of the machine is a style of cutter for producing a slit perforation mechanically. This perforation is made by a mechanism operating like a rotary shear, excepting that the male cutter is notched so as to slit any desired number of perforations. Any one who has used a slitting cutter will readily appreciate the advantages of this arrangement. The cutters are interchangeable with the regular Peerless cutters, so that either or both styles of perforation may be made with the machine.

#### ELECTRIC EQUIPMENT FOR HAMMER PAPER LIFT.

The Hammer Paper Lift, which has formerly been operated by hand only, can now be operated by means of electric power. A. F. Wanner & Co., 340-342 Dearborn street, Chicago, who are manufacturing this machine, have experimented for several months in an effort to secure a motor and attachment that would have all of the necessary qualifications for this class of work. They have finally devised



HAMMER PAPER LIFT, WITH ELECTRIC EQUIPMENT.

a motor attachment, which is operating very successfully in several plants. The illustration herewith shows a section of the machine with motor attached. This new equipment is a valuable addition to the Hammer Paper Lift, and will make the machine more useful than ever.

#### CHAMPION COATED PAPER COMPANY.

The thirty-page advertisement of the Champion Coated Paper Company, in this issue, is probably the largest single advertisement ever printed. It tells the story photographically of how paper is made in "the largest paper manufacturing plant in the world," from the time the wood-pulp and rags are received until the finished product is ready for shipment. The buildings comprising this plant cover more than eleven acres, and the daily capacity of the establishment is five hundred and twenty-five thousand pounds of finished paper — fifteen carloads. The Champion Coated Paper Company say that they were the first to produce a coated paper at a low price, thus making it possible for every catalogue user to specify "coated paper" in his order. They are in a position to guarantee uniform product, as their machines run continuously, day and night, on the same grades of paper, and a uniform product is possible only under these conditions. The Champion Coated Paper Company have just prepared an attractive portfolio of printed samples, including not only coated papers, but also their full line of "supers" and "M. F's," which they will gladly send on request to printers and other buyers of paper.

#### DANIELS COLOR-MATCHING SYSTEM.

The color-matching system originated by Ralph Daniels, 1820-24 Blake street, Denver, Colorado, is a very practical means for the printer to secure a large variety of shades and colors of ink without the necessity of keeping stocked up with inks that may be seldom used. With this color-matching system the printer may, with its formulae, match precisely any tint, shade or color in the color books which are furnished with the plan. These color books cover a wide range of standard colors, together with a variety of tints and shades.

The plan does not embody any expensive equipment; a cheap scale may be used for weighing when working from the various formulae. A \$25 order secures twenty pounds of the highest grade ink of various colors. These inks are in concentrated form and may be used to produce less expensive grades by combining with an ink base and reducers which are furnished therewith. The formulae which are provided free with the inks enable the pressman to make three hundred shades and tints of colors, which he may again reproduce at any time, owing to the simple formulae employed. The fundamental principle of the plan is simplicity itself.

#### IMPROVEMENTS IN THE CANADIAN-AMERICAN LINOTYPE.

The difficulty heretofore experienced in using both large and small matrices in the same Linotype appears to have been entirely overcome, judging by the improvements just announced by the Canadian-American Linotype Corporation, 70-72 York street, Toronto, Canada. The changes made have entailed a large expenditure of money in tools and machinery, but the manufacturers find the outlay amply justified by the results.

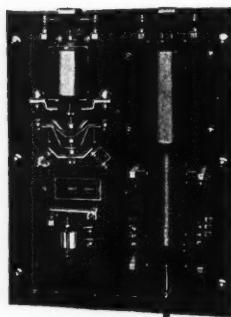
In the double-magazine machine, Model No. 6, the spacing of the magazine entrance has been altered so as to allow space proportionate to the thickness of each matrix, and yet retain enough clearance on each of the matrices as they drop from the distributor bar. This unequal spacing of the entrances requires that the distributor bar, as well as the grooves in the magazine, be cut with corresponding variations. The front guides on the assembler entrance have been located to suit. The advantages of this unevenly spaced distributor entrance

## THE INLAND PRINTER

are obvious, and practical men will perceive them at once. The chances of a distributor stopping are reduced to a minimum and the life of the matrix is lengthened considerably, because the new distributing mechanism allows for much more wear of the combinations. The screws and other parts of the distributor and magazine remain as before.

### KOHLER SYSTEM OF SPEED CONTROL FOR PRESSES.

The multiple push-button automatic speed control for the electrical operation of flat-bed printing-presses and other machinery is of such importance in the economics of the pressroom that it deserves the attention of every pressman and owner of printing machinery. Three of the controllers which may be regarded as typical of the entire series are illustrated herewith. The system is automatic in its operations, and ignorance or inattention on the part of the operator can not affect the result. Therefore, since the operator must always do the right thing, and can never



do the wrong thing, the machinery will produce a greater output than was possible before its application.

Kohler Brothers, the manufacturers, whose principal offices are at 277 Dearborn street, Chicago, furnish the following detailed information respecting the type "R. F." controller, which operates flat-bed presses at any speed desired by the superintendent, who, by means of a locking device provided with the controller, sets the speed for a given product per hour: One operating station is located at the feeder board, and consists of a lever switch. Throwing the lever in one direction starts the press and automatically increases the speed to the point at which the superintendent has locked the controller. Throwing the lever back to the middle position automatically stops the press. Throwing the lever in the opposite direction automatically reverses the rotation of the press, but when reversed the press can only operate at very slow speed.

It is impossible to reverse the direction of the motor until the press has first come to a stop.

The second station is placed at the delivery end of the press, and contains two push-buttons—one marked "on" and one marked "stop." The "stop" button is also a "safe" button. The purpose of this auxiliary station is to enable the superintendent to stop the press and again start it from that point without reference to the fact that the lever station is in the full operating position. From this auxiliary station the press can be stopped, and can again be started and brought to the predetermined speed set by the superintendent if the lever switch is set for the forward direction, or it can be started and operated at minimum speed in the reverse direction if the lever switch is set for the reverse direction.

When the lever switch is in the "off" position the press can not be started from the auxiliary station. When the "stop" button on the auxiliary station is closed the press can not be started from the lever switch. Protection against injury from the accidental starting of the press is thus afforded the pressman while working in the machinery.

The press can not be started with a jar or jerk, as the control of the motor is automatic and can only be accomplished through the medium of the stations, so that the controller, motor and press can only be operated in the right way. The effect of carelessness on the part of an operator is thus eliminated from the system.

The bed of the press can be brought to any desired position from any station, thus gaining much valuable time in making up the press, setting off the rollers, and for other purposes.

The controller is equipped with a "no-voltage" device, so that in the event of failure of current the motor can not be started until the controller has returned to the full "off" position. By this system any undue load on the machine, caused by hot boxes, friction, or other mechanical troubles, shall cause the machine to stop automatically, when the controller will return to the full "off" position, the overload device will be automatically released, and the controller is again ready for operation.

The time required to bring the press from standstill to maximum speed, or from maximum speed to standstill, can be adjusted to suit the requirements. The press can be stopped from either station while operating at any speed. The graduated increase of speed saves power, as there are no sudden rushes of current.

### A SATISFACTORY GOLD INK.

To the printer who has made unsuccessful efforts to obtain satisfactory results from the use of gold ink, the latest product of the Canadian Bronze Powder Works will be very welcome. "Orotyp," as the new ink is called, gives an excellent approximation of gold bronze, and works perfectly on disk and rollers. It does not cause trouble by drying on the rollers, a disadvantage common with gold inks.

Orotyp is made in four shades: light gold, deep gold, aluminum and copper. It is very uniform, and the work remains the same throughout the entire run. James H. Furman, 36 La Salle street, Chicago, Illinois, is the distributing agent.

### "BOUNCE."

Whenever some discouraging circumstance throws you down into the depths of despair, bound up higher and stronger than ever, with the determination to make a stronger effort next time.

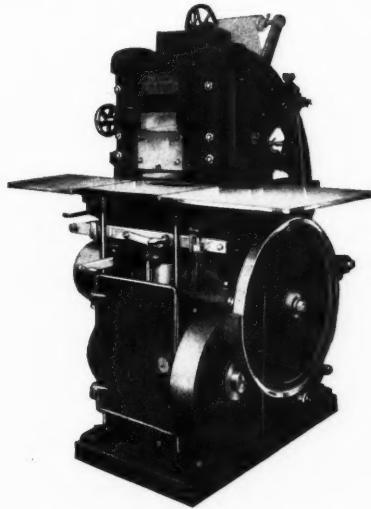
**THE WAITE DIE PRINTING AND PLATE PRESS.**

The following are a few of the advantages embraced in the Waite Die Press:

Inks, wipes, polishes and prints at one operation.  
Speed, 1,500 to 2,000 perfect impressions per hour.

**The Pressure** is applied by a novel yet extremely powerful device, which is at the same time so simple that it is practically impossible for it to get out of order. The hand wheel on left-hand side of the cross-head controls the pressure wedge and allows the pressure to be regulated to the utmost nicety.

**The Ink.**—Special attention has been given to the inking, and in addition to the roller revolving in the fountain, the trough has an automatic device for keeping the ink "alive," which prevents it developing a "skin" on the surface. It also keeps the sediment from sinking to the bottom of the trough and rendering the ink too thin. Work can be commenced with one to two pounds of ink in the fountain.



**The Wiper** is *perfection*, and could not be improved. It is infinitely more effective than any wiper ever before known, and it is due to its excellence that the "Waite" Press will work with a much thinner and cheaper wiping-paper, and wipe the thinnest layer of ink, effecting a large saving in ink and wiping-paper per year, against competitive presses.

It is the shape, and *compounded movement* imparted to it while in contact with the die, which effects this result. It is entirely self-adjusting, and so simple that it can not get out of order. The wiping-paper feed is easily adjusted to the length of the die.

The Waite Die Press is the only die-printing press that can use a wiping-paper only forty pounds to the ream, basis 24 by 36. All other makes of die-printing presses have to use from sixty to eighty pound wiping-paper. This looks a small item on its face, but it really means a saving on wiping-paper by using the Waite press of from \$200 to \$400 per year. Taking into consideration that the Waite press runs faster and does better work than any other die press, and its great saving in wiping-paper, the Waite is the only die press that a die-press printer can afford to use.

**A Throw-off** is provided in a position handy to the operator, by which the impression can be stopped instantly.

The color and wipe also can be thrown off in the same way. One or all of these movements can be checked or operated while the machine is running.

**The Register** is perfect, as the bed is locked while the impression is being given. This is an essential feature where several colors are being used in conjunction, or where bronze or silver work has to go through a second time to be burnished.

**Thickness of Dies.**—One fixed thickness of dies or plates is not an essential in this press, as any thickness of a steel die or plate from 3-16 inch up to  $\frac{1}{8}$  inch thick may be used. Steel packing-plates are provided for use under dies to make up the height, and narrow steel strips to make up the width.

Two separate dies can be used at the same time.

**The Speed.**—We make no special claim as to production, recognizing that this is a matter solely governed by the activity of the operator, but, given a reasonably good hand, this machine can quite easily turn out 1,500 to 2,000 perfect impressions per hour, according to the size of the press.

**A Two-color Fountain** to enable two colors of ink being used at one impression, can be supplied at an extra charge.

**Plain Stamping** may be done as fast as the operator can feed in the paper or cardboard. The wiping-paper and ink-feeds can be easily thrown off when doing this class of work.

**To Christmas and Fancy Card Manufacturers.**—This machine is also recommended to the notice of Christmas and fancy card manufacturers as being a valuable adjunct to their plant. It is especially adapted for printing or embossing photo mounts.

**The Printing.**—The impression on the sheet is made by pressure and not by a blow as on other presses. The bed containing the die rises through the feed-board against the counter, which is stationary, and as it descends the sheet is stripped automatically, which enables fast and clean work.

In the case of all other presses, without exception, the counter descends to make the impression and the sheet has to be lifted from the die by hand with great risk of smearing or feathering the work; and if speed is attempted, this can not be avoided.

**The Construction.**—We have taken special care to put upon the market a machine *free from complications*; all parts can be quite readily got at, and the force being obtained by *pressure*, and not by a *blow*, it can not be racked in any way, thus greatly increasing its life.

All the gearing and heavy working parts being near the base, and the gearing being *machine cut* throughout, it runs practically noiselessly.

**Size of Dies.**—Any size of die may be used, from one inch square up to the maximum size, with perfect success.

The Waite Die Press will print a die or plate the full limit of the stated size. Thus, a 4 by 8 press will print a die or plate 4 inches by 8 inches in size.

**Steel Plate Printing.**—A special base is supplied with the 8 by 4 press for mounting steel plates of 3-16 to  $\frac{1}{4}$  inch thickness.

The Waite Press will print from the most delicate and fine line engraved plates equally as well as it will do ordinary relief stamping.

**The Ink-fountain** can be removed and replaced by one containing another color in less than one minute.

**Extra Counter Blocks** are furnished with the presses. Thus long-run jobs can be taken off and put on again without delay. Counters are made the same as on a hand machine or on a platen press.

**Made in Three Sizes.**

	PER HOUR.	PRICE.
Size...4 inch by 8 inch	Speed....1,500	\$1,750
" ...3 inch by 5 inch	" ....1,800	1,300
" ...3 inch by 1½ inch	" ....2,000	825

These prices are boxed f.o.b. New York.

**The Operator.**—If possible, one should be chosen who has had some experience in relief stamping, as the knowledge thus gained would be helpful; failing this advantage, the intending operator will find his pathway eased by a careful perusal of the following notes:

**Dies.**—The dies should be  $\frac{1}{8}$  inch high, and should be fixed in center of die box. For this purpose the steel packing-plates for going under the die to make up the height, and the narrow strips to go at the side of die to make up the width, should be used; care should be taken to screw up the dies tightly with the socket wrench, and occasionally during the run of a job the screws should be tested to see that they are secure, and thus avoid possible trouble caused by the die shifting.

If, however, the matter to be printed is materially heavier on one side of the center of the die, set the die in the box so as to equalize, as much as possible, the pressure on the counter.

Should the die or plate be too thin to be locked up by the use of the screws, it should be fixed on a steel mount. First, clean both die and mount; then make both very hot. Afterward place a layer of gutta-percha about 1-48 inch thick between die and mount; the heat from the die will be sufficient to warm the gutta-percha; the mount and die should now be quickly placed in the die box, wiping pad and inking roller thrown off, and pressure applied a few times to the die, and then allowed to get set; if done properly the die will hold firmly for a long run.

The gutta-percha should never be used over again, as it is unreliable; the sheet gutta-percha is preferable to the thick, lumpy kind, as, whether in covering a counter or sticking on a die, it can be more evenly applied. When washing a die never let turpentine get near the gutta-percha.

**Making the Counter.**—To avoid "jamming" the machine, the hand wheel on left side of the cross-head, which regulates the pressure, should be turned back, so that the pressure wedge touches the side. [NOTE.—The pressure should be off, but the impression throw-off should be in.] A card the required size should now be cut; it should be of medium substance, not too hard, or it will give to the fine work of the die, and not too soft, or it will not stand the wear. Two pieces of calender board, 24-ply, or trunk board, will be found thick enough for the average work. The counter should be made up to about 3-16 inch.

Fasten the card to the counter-block with good paste, and it will stick quite well enough for the purpose required; paste should be used in preference to gum or fish-glue, as it is more readily cleaned off the plate when preparing for another job. Having pasted the card, it should be placed on the die, paste upward, and the pressure wheel should now be gradually turned, so as to allow of the counter being beaten up. Should there be any part of the die which is thought will require extra pressure, such as a large number of small letters, pieces of paper should be pasted on the places noted; this done, the counter should be so hard that no "give" will occur during the running of a job.

This instruction should be faithfully followed out,

many operators only partially beating up their counter, the result being that continual trimming of the counter is necessary during the run of a job.

When the counter is well beaten up, it should be colored by printing an impression on it. This will facilitate trimming, which should be well done, all excess of the counter being cut away, leaving only a margin of about 1-16 or  $\frac{1}{8}$  inch beyond the engraved part. This cutting away of superfluous parts helps to reduce "bruising," and also assists in producing a good effect, and less resistance being offered to the surface of the plate, it allows full pressure to be applied to the engraved parts of the plate.

Card should be used in preference to the old-fashioned way of using leather, the former being cheaper, and in many cases lasting longer. It is a good plan where a fairly hard counter is required to put on as a final covering a piece of hard, strong manila paper, or if a still harder counter is required, a thin coating consisting of plaster of paris, and thin gum, well mixed, should be spread over the counter, placing a piece of tissue-paper over all, so that it should not stick to the die; beat it up two or three times, and let it rest a few minutes to get set. The plaster of paris should be first passed through a piece of muslin to clear it of all grit.

Occasionally it is required to print only a portion of a large die. Where this happens to be at one end of the die, it is liable to make an uneven pressure. Sometimes this can be prevented by leaving a piece of the blank counter at the opposite end of the die, in such a place that it does not come on the sheet to be embossed.

For covering of the counter, use a layer of rubber cloth or gutta-percha. If using the latter, it should be slightly warmed, and then pressed to the counter with the fingers after they have been moistened with a little water; this facilitates handling, and prevents the fingers sticking to the gutta-percha. Having placed it evenly all over the counter, and getting it well warmed, it should be covered with a piece of tissue-paper, and pressure applied once or twice, and then allowed to cool.

**Wiping Pad.**—This should be covered with two pieces of fairly thick felt — for warped dies, three pieces may be required. When the outer piece is too old, a new piece should be put on. It is desirable to have on hand several widths of outer blankets, as a long run with a short die would wear a groove in a wide blanket and make it more difficult to use the same blanket on a long die. It takes but a few minutes to change the blankets.

A learner should get into the habit of putting his pad wedges full height at the commencement of a job, gradually lowering them as required. Where possible, he should always work with his pad resting on the wedges, so as to prevent undue wearing of die. Should he have a full-size die, he will generally find that he will get all the pressure he requires, and the best result, by lowering his wedges so as just to see daylight between the pad and the top of the wedges. Generally speaking, the nuts at the top of the pad-adjusting rod at the side of the machine should not be touched, because if they are set right there is little need to alter them. The operator should, however, be conversant with the use of this means of adjustment, so that he can use it if need be. For instance, if the die is left a little soiled toward the edge nearest the operator while the other portion is clean, by screwing both nuts down a trifle the wipe will probably be perfect. If the reverse — that is, if the front portion of the die is clean and the rear portion (that nearest the ink-fountain) is badly wiped — both nuts should be screwed up a little.

Very little adjustment of these nuts affects an alteration to the wipe, and before altering these from the position in

which they are set up by the makers, it would be as well to mark the thread with a file, so that if no improvement is affected by altering the nuts, they can be put back to their original position. If a full-sized die is wiped equally all over, the nuts are in correct position.

**Wiping-paper.**—The travel of the wiping-paper should be regulated to suit the width of the die. It is a good plan after doing the first few hundreds of a job to see if less wiping-paper can be used, the smallest possible working space being left between each length of wipe.

Two grades should be stocked. For general purposes, a paper of absorbent properties, possessing a slightly rough but not harsh surface, should be used; but for fine work, a slightly glazed surface can be used to advantage, as this prevents "wiping" out of fine, delicate engraving.

**Composition Rollers.**—At least two should be kept in stock, one hard and one soft, the latter being used when it is desirable to get plenty of ink in the die; and the hard roller when but little is required, such as when running on very thin papers. Wash rollers with kerosene, not turpentine; it is cheaper and also keeps rollers in better condition.

**Brush Roller.**—With this a large amount of ink can be carried, and is useful for printing cards, parchment, or any job that requires plenty of ink on the die.

**Ink-fountains.**—Where a large variety of colors are continually being used, it is economy of time and ink to have extra ink-fountains.

Ink reservoirs should be kept free from grit or fluff. When cleaning them, avoid using cotton waste or any material which gives off these substances.

**Starting Machine.**—If the machine has been resting some time, it should be started slowly, as the used wiping-paper may have stuck, and if so, it should be eased with a little turpentine.

**Inks.**—The ink should be given out to the operator already mixed, as it is essential for good work that it should be well ground and blended, for although the operator could be given dry colors and allowed to mix them, he is seldom, if ever, successful in doing it to perfection, and it is more economical to procure the ink already mixed, as it saves the operator's time and better work is the result. The proper consistency of the ink can only be determined by experience, the quality of paper to be stamped being the deciding factor, while the variation of temperature also affects the color.

It is sometimes found to be an advantage if working in a damp or cold shop in winter to have a small gas-jet fixed underneath the ink-fountain—say two or three inches away—so as to allow of the ink being warmed. This facilitates the wiping, and allows the ink to be worked thicker, better work being the result.

The varnish should be the usual relief stamper's, or copal varnish, which, if too tacky, may be thinned with a little turpentine to assist wiping off. It should be used sparingly, or the gloss will be impaired, and the ink made to look too "washy."

When inking a die, the roller should only go over the engraved part, leaving as much uncolored margin as possible at top and bottom of die, the inclines at the side of die box being used to effect this purpose. The advantage of this is that the minimum of wiping-paper is used.

**"Feathering" or "Spurting."**—These are the names generally used when the ink "runs." This feathering must be carefully studied and prevented at all costs. An effort should be made to direct the customer's choice, so as to select papers that give the best results; when this is unsuccessful, get the best results possible. Extremely

thin papers generally cause trouble in this matter; often it will be found that an ink a trifle thicker than the average is an advantage, but not always so.

If feathering occurs after the ink is right, it may be caused either by excess of pressure or by excess of ink. First, the excess of ink in the die can to an extent be stopped by using the hard composition roller and the smooth or hardest of the two wiping-papers, as this lifts off rather than forces the ink along. It is taken for granted that the flow of ink from the fountain is reduced to the lowest minimum. Finally, a hard counter is required. After beating this up, as previously mentioned, shift the die about 1-16 inch to either side of die box, then again beat up. This method helps to keep the counter flat to the engraving. Result: spurting is prevented to a degree.

The covering over the counter should be rubber cloth, but not gutta-percha, the latter being a frequent cause of feathering. If, after doing a few hundreds of the job, spurting recommences, it is a good plan to again shift the die sideways—a fraction this time in the opposite direction. This will again flatten the counter and relieve the pressure. Occasionally the face of the counter can be scraped away where the spurting is.

Briefly, to prevent feathering:

Use hard counter.

Use hard covering.

Use ink fairly thick, and if in winter, warm it rather than thin with varnish.

Use hard composition roller. Deepen the die if the part that is causing the trouble is broad but shallow.

Use the slightly glazed wiping-paper.

**Ink Dragging Out of Die.**—This is generally caused by the ink being too thin. Sometimes it can be stopped by altering the die pad and using more of the heel of the pad (the heel of the pad is the nearest to the ink-fountain). Occasionally it can be stopped by working with a hard pad, using only one piece of felt instead of two. If still unsuccessful, put the front, or nose of the pad, hard on die, and use the absorbent wipe; this latter method has the effect not of preventing the drag out, but if the ink has dragged out it wipes the drag out clean off the die before the die has left the pad.

**Engraving Near Edge of Die.**—Sometimes the engraving is very close to the top edge of the die, causing the ink from edge of the die to mark the sheet. To remedy this, allow the composition roller to go over the top edge of the die, and do not use the incline till the roller has traveled a little beyond the die. This will help to keep the surplus ink well down on the top edge of the die, and a clean job will be the result.

**Pieces on Impression.**—This is not always caused by bad ink or faulty wiping-paper, but is occasionally the result of certain rough places or burrs on the die, due to a rough finish. A gentle rubbing with fine emery-powder (not emery-cloth) and oil over the faulty parts, will often be effective in removing the trouble.

**Engraving of Dies.**—Dies should always be made from  $\frac{1}{2}$ -inch or  $\frac{5}{8}$ -inch steel, as there is less likelihood of them getting warped when being hardened. Dies to be used for long runs should be hardened. On the Waite Die Press, because of the lightness and perfect movement of the "wipe," the average die need not be hardened for runs of five thousand or less. Where no fine lines occur, even larger runs may be made with an unhardened die. Brass should never be used, as it is soon worn, and in some cases causes discoloration.

**The Impression Throw-off.**—To avoid "jamming" the machine, the impression throw-off should always be pulled

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out before stopping the machine. Should it, however, be left in, and the machine get "jammed," it should be relieved without damage by reversing the fly-wheel and giving it a jerk; this is the safe way. Do not do as some have been known to do, get a crowbar and try to force the pressure wedges apart; remember always to reverse the fly-wheel. In extreme cases, saw the counter away by using a hand-saw between the die and counter-plate.

**Feeding.**—The feed-table should be slightly higher than the top of the die. When doing small cards or small sheets of paper, it is best to do them two or four on, cutting them after they are embossed. It is a good rule to feed with the left hand and lay out with the right.

**Register.**—When doing a job that requires a perfect on the machine, the best results and the largest output are used for the bottom of the sheet, a point only should be used for the side. This will allow for the variation in cutting, and yet insure a true guide.

**Speed.**—If a large number of small runs are to be done on the machine, the best results and the largest output is obtained by running the machine at a moderate speed. The fastest speed should only be used for long runs or plain embossing, this latter depending only on how fast the feeder can put the work up to his guide.

The Waite Die Press is used by all the leading die-press printers of Europe, Australia and India, and is fast becoming known in the United States.

Note the following letters from concerns who are using the Waite Die Press:

JAMES A. MACAULAY,  
Steel and Copper Plate Engraver,  
Plate Printer and Stamper.  
88 MAIDEN LANE,

NEW YORK, April 9, 1907.

American Falcon Printing Press Company, New York Life Building, New York city:

GENTLEMEN,—When any one tells you, as I've sometimes been told, that a power Die Press will not print fine hair-lines, just show them the above heading, which proves that it can be done — if they use a "Waite."

I engraved this plate nearly twenty years ago, never expecting to use it on a power press, but find now that I can get results that compare favorably with those of a hand machine, not only with this, but other plates as well.

The 4 by 8 Waite Die Press I installed a year ago has given me infinite satisfaction on all classes of work, and as soon as I get moved, I want to talk to you about installing another, as I am thoroughly satisfied that yours is the best made. Very truly yours,

JAMES A. MACAULAY.

NATIONAL STEEL PLATE ENGRAVING COMPANY,  
104-106 SIXTH AVENUE,

NEW YORK, April 2, 1907.

American Falcon Printing Press Company, 346 Broadway, New York:  
GENTLEMEN,—Please enter our order for another 3 by 5 Waite Die Press, for which you are to charge us \$1,300.

This is four of your machines of various sizes that we have ordered in the past four months, and we wish to say that, from our experience, the "Waite Press" outclasses any other Die Press on the market, in workmanship, production and economy of operation.

If our work continues to increase as it is now doing, we shall need more "Waites."

Yours very truly,  
NATIONAL STEEL PLATE ENGRAVING COMPANY,  
G. H. HYMAN, President.

CUSHING ENGRAVING COMPANY,  
225 FOURTH AVENUE,

NEW YORK, April 2, 1907.

Messrs. American Falcon Printing Press Company, 346 Broadway, New York city:

GENTLEMEN,—Our order for a second Waite Die Press was placed with you because the first press installed was thoroughly satisfactory. The second press (4 by 8) has been running smoothly on large dies and plates at 1620 impressions per hour and doing work that can not be equaled by any other press. The "Baby" Waite is running at two thousand and more per hour.

We find a great saving is effected by our being able to use a forty-pound wiping-paper on these presses.

Very truly yours,  
CUSHING ENGRAVING COMPANY,  
A. J. CUSHING, President.

CAMERON & BULKLEY,  
Artistic Stationery.  
13 EAST 30TH STREET,

NEW YORK, April 8, 1907.

American Falcon Printing Press Company, New York Life Building, New York city:

GENTLEMEN,—Kindly quote us price and let us know when you could deliver a Waite Die Press, 3 by 1½ inches.

The 4 by 8 Die Press, the first power press installed by us, has exceeded our expectations regarding the speed and quality of work. During the past nine days the operator (a girl) has averaged, including changes, over eleven thousand impressions per day. We have found it equally good for small dies as for large work, but think we should like to have a small machine also.

Yours very truly,

CAMERON & BULKLEY.

## AUTOMATIC FALCON PLATEN PRESS

Automatic Feed—Automatic Delivery

Speed, 3500 per hour

## FALCON SAFETY PLATEN PRESS

Five Sizes

Hand Feed—Automatic Delivery

Speed, 3000 per hour

## CAP FALCON PLATEN PRESS

Size 9 x 13

Also fitted with Special Gauges for printing flat envelope forms—Automatic Delivery

## WAITE DIE AND PLATE PRESS

## FINE ART FALCON PLATEN PRESS

Sizes, 12 x 18 and 14 x 22

Cylinder Distribution—Automatic Delivery  
For Half-Tone and Color Work and Embossing

## EXPRESS FALCON PLATEN PRESS

Size 7 x 10

With Automatic Envelope Feed Attachment. Handles 45,000 envelopes per hour. Easily changed to hand sheet feed. Flat forms only.

## American Falcon Printing Press Company

PATENTEES AND MANUFACTURERS

NEW YORK LIFE BUILDING, 346 BROADWAY, NEW YORK

## WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 50 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

### BOOKS.

**ALPHABETS**—A beautiful book on lettering just out; by mail for ten 2-cent stamps. SHAYLOR ENGRAVING CO., Portland, Me.

"**COST OF PRINTING**," by F. W. Baltz, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6½ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

**DRAWING FOR PRINTERS**, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

**PAPER PURCHASERS' GUIDE**, by C. Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

**PRACTICAL FACTS FOR PRINTERS**, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

**THE RUBAIYAT OF MIRZA MEM'N**, published by Henry Oeldorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, \$1.50; édition de luxe, red or brown India ogee leather, \$4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

**SIMPLEX TYPE COMPUTER**, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

**VEST-POCKET MANUAL OF PRINTING**, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

### BUSINESS OPPORTUNITIES.

**AN ESTABLISHED LONDON FIRM**, with branches in Providence, known to printing trade throughout Great Britain and having travelers and advertising facilities, is prepared to negotiate for selling agency of first-class goods in regular demand by printers or by advertising firms. Reply, giving full particulars of class goods, to Y. Z., care Street's, 8 Sere st., Lincoln's Inn, W. C., London, England.

**FOR SALE**—Printing-plant in Philadelphia, Pa., consisting of one 36 by 48 Optimus and 12 job presses, Brown & Carver power cutter, power numbering machine and perforator, large assortment of up-to-date type; have been established 12 years, and doing a fine class of business; sales last year \$50,000; have averaged more than this for the past five years; profits over \$7,500 a year; price \$25,000; satisfactory arrangements can be made for settlement; present owner is willing to remain with purchaser a reasonable length of time. B 72.

**FOR SALE**—\$3,000 job office, making 20 per cent net; owner in ill health; a bargain. B 73.

**INCORPORATE YOUR BUSINESS**—Perpetual charter, secure capital, increase credit, limit liability; nominal cost; investigate. AMERICAN RELIABLE TRUST COMPANY, Wilmington, Del.

**PARTIES** with sufficient capital to install 1 or 2 Linotype machines desire to communicate with newspaper publishers or job houses who can guarantee a minimum of 400,000 ems per week. For particulars address B 200.

**PRINTING AND BINDING PLANT**, established 25 years, fine trade amounting to \$1,000 monthly, located in thriving city in Southwest, finest climate in United States; favorable terms from widow of late owner. B 551.

**PROGRESSIVE PRINTING HOUSES** may acquire right under patent just issued; those appreciating specialty will realize the unlimited field in envelope for advertising purposes; exploitation accomplished by printers, coequal with envelope manufacturers; being practically ordinary blanks, simplicity of manufacture assured; great novelty and impressive method for displaying advertisement; fast-printing machinery, with ability for suggestion of illustrated advertising matter, necessary for success; invention is meeting unqualified approval of advertisers; investigation will show this to be most practical and valuable right. JOSHUA R. RITCHIE, 231 South American st., Philadelphia, Pa.

\$4,000 will buy controlling interest in well-equipped and well-established printing company in St. Louis. LOUIS HAUR, 722 N. Fourth st., St. Louis, Mo.

### Publishing.

**HAVE YOU MONEY TO INVEST?** Buy an established periodical and increase profits. Bulletin. HARRIS-DIBBLE COMPANY, 253 Broadway, New York city.

### FOR LINOTYPE USERS.

**THE NEW IDEA DROSS RING** goes on metal well of your Linotype; keeps dirt out of well and keeps plunger clean; only \$1.50; over 300 in use. Send for circulars. F. D. HARRIS, McKeesport, Pa.

### FOR SALE.

**BOOKBINDERS' MACHINERY**: rebuilt No. 3 and No. 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOS. F. SMYTH, 1241 State st., Chicago.

**BOOKBINDERS**—Smashers, cutters, embossers, shears, standing presses, other machinery; guaranteed. PHRESTON, 167 C Oliver, Boston.

**BOX MACHINERY**—Great variety of paper-box machinery; all machinery guaranteed; send for list. RICHARD PRESTON, 167 C Oliver, Boston.

**CYLINDER AND JOB PRESSES**—All makes and sizes; thoroughly rebuilt and guaranteed; send for list. RICHARD PRESTON, 167 C Oliver, Boston.

**FOR SALE**—A completely equipped electrolyte foundry at a big reduction; machinery suitable for a small job electrolyte plant or a publishing house. B 66.

**FOR SALE**—At half price, one 7-column, 28-inch cored stereotype casting box; good as new. B 74.

**FOR SALE**—One Fuchs & Lang 44 by 64 latest improved bronzing machine, first-class condition, as good as new, for less than half the original price. B 60.

**FOR SALE**—3 Composite casting machines, manufactured by the National Composite Company, Baltimore; in good condition; reason for selling account defunct typefoundry; these 3 machines can be had very cheap, as they must be sold. O. C. GUESSAZ, San Antonio, Texas.

**FOR SALE**—ENGRAVING PLANT—Two-camera equipment; everything complete and modern; terms reasonable to responsible parties; a bargain. B 79.

**MONOTYPE** for sale; complete outfit: 1 keyboard, 1 caster with job-type attachment; 8, 10 and 12 point molds, compressor, tanks, pipes, etc.; good reason for sale; price, \$2,200; up to date, in good condition. *Journal*, Berlin, Wis.

**TO CLOSE AN ESTATE** we offer for sale the following: 1 No. 1 Michle press, size of bed 39 by 53 in., suitable for all grades of printing in one color, price \$1,200; 1 No. 1 Michle press, size of bed 39 by 53 in., suitable for all grades of half-tone and color work, perfect register, run for the last three years on 3-color process work, price \$1,550; 1 complete Monotype outfit, including caster and keyboard, motors, pumps, piping, and a very large equipment of molds and matrices, the whole representing an investment of about \$4,900, all in perfect condition, price \$2,600. CLIFFORD P. MARYE, 510 Fisher Bldg., Chicago.

### HELP WANTED.

#### Agents.

**GRUMIAUX, THE MAGAZINE MAN**—Let me teach you the magazine subscription game, a business with a big future; how I developed my business from \$47 to \$400,000 a year; the subscription agency business is just beginning to develop, and every man and woman can learn it by my complete instructions, personally conducted by mail; you can in your leisure hours conduct a mail-order business that is dignified and earn large profits by the Grumiaux system; begin in a small way and watch it grow; the principles upon which I built my business become yours and the benefits of my 22 years' experience—you need not make the mistakes I did—the elements of success as I discovered them, my ideas, my schemes, all become yours through the Grumiaux system; year after year the renewal business increases profits and before you know it you have a substantial business of your own; start by working a few hours evenings; full particulars by mentioning this magazine. GRUMIAUX, The Magazine Man, Le Roy, New York.

**Steel Die**

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSED CO., BUFFALO, NEW YORK

**Knife Grinders**

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

## THE INLAND PRINTER

## HELP WANTED.

## Bookbinders.

WANTED — Bookbinder who can run a folding-machine; must be strictly temperate. THE GRAY PRINTING CO., Fostoria, Ohio.

WANTED — Foreman for department of binding, die cutting, embossing, show cards and leather specialties, by responsible house; knowledge to figure cost and manage help required. Address with full information as to experience, H. A. M., care Wolf & Co., Philadelphia, Pa.

## Compositors.

JOB COMPOSITOR — Permanent place for a hustling, up-to-date man; Eastern city; union; scale, \$18—48 hours; answer fully about age, ability; give references. B 207.

## Electrotypers.

WANTED to get in communication with a first-class all-around electrotypist desirous of opening up a foundry in a city of 60,000 in the Middle West; good towns to draw trade from near by; should have a little capital; an excellent proposition to right party. B 46.

## Engravers.

WANTED — OPERATOR — Coarse or fine line work. KNOXVILLE ENGRAVING CO., Knoxville, Tenn.

## Foremen, Managers and Superintendents.

WORKING FOREMAN — Must be up-to-date, capable of laying out good grade catalogue work, and do proofreading; union. GRIT, Williamsport, Pa.

## Operators and Machinists.

EMPIRE LINOTYPE SCHOOL, 419 First avenue (23d street), New York. Established 1906. We give 192 hours actual Linotype practice, also more if other shifts are open; mechanical instruction practical and thorough; student actually does what instructor explains; cost moderate; equipment perfect; 4 Linotypes; plant and instructor's time devoted solely to student's welfare; school exclusively; call or write for complete information.

LINOTYPE MACHINISTS — Put the New Idea Dross Ring on your metal wells; keeps plungers clean and makes better slugs; I want a few machinist agents. F. D. HARRIS, McKeesport, Pa.

## Pressmen.

PRESSMAN, cylinder, for half-tone work; short runs, Miehle presses; steady position. B 400.

## Proofreaders.

WANTED — Proofreader by April 1; must be able to read English and German proofs; applications must be accompanied by references. B 73.

## Salesmen.

SALESMAN WANTED — Experienced traveling salesman, familiar with printing machinery, to sell for first-class house; only man of ability will be considered; give full information, previous experience, age and salary desired. B 339.

THE AMERICAN TYPE FOUNDERS COMPANY want experienced type and machinery traveling salesmen at their Chicago, Kansas City and Philadelphia houses. Address as above.

WANTED — A PRINTING SALESMAN of unusual ability (not an order taker); a good business developer, experienced in handling and closing large catalogue contracts; an Eastern man acquainted with New England trade preferred; highest references required; either salary or commission; only a man above the average need apply. A 26.

WANTED — High-class experienced salesman to lithographic and printing machinery buyers. Room 1579, Hudson Terminal, New York.

## Stonemasons.

STONEMAN AND MAKE-UP; steady work. THE TUTTLE CO., Rutland, Vt.

## Miscellaneous.

I WILL TELL YOU how to make a fine ink reducer and dryer combined; best embossing composition; excellent tablet glue; how to print two or more colors from one cut without mutilation; I am using all these in my business, and experimented long to find them out; you can get all ingredients cheap in your town. Full instructions sent for \$1 money order. LEWIS C. KING, 421 N. 13th st., Richmond, Ind.

## SITUATIONS WANTED.

## All-around Men.

WANTED — Position by young man who is an all-around printer and who understands bookkeeping, advertising and typewriting; also competent to estimate. B 71.

**"OROTYP" A GOLD INK that Does the Work**

Printers have been fooled too often by luring printed samples and claims that were unreasonable. Here's a TESTED GOLD INK, an ink that has gone the rounds—

of realizing a satisfactory Gold Ink. We have evidence from foremost printers showing results. Write to-day for samples, prices, etc. Manufactured in four shades: Light Gold, Deep Gold, Aluminum and Copper.

**Distributing Agents for United States - - - JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.**

## Artists.

ARTIST, experienced in line and wash, open for position March 1; familiar with Ben Day and air brush; neat, rapid letterer. B 45.

CARTOONIST — Open for position; write for samples. W. G. HAINES, care Trades Union Advocate, Kalamazoo, Mich.

## Bookbinders.

AN AI BINDERY FINISHER desires to change; experienced on blank book, law book, job, loose leaf and hand-power stamper; married, doesn't drink; can also forward and marble; steady, permanent position wanted. B 167.

BINDERY FOREMAN — Experienced ruler, finisher and forwarder; 20 years' experience, most of it as foreman; good habits; go anywhere. B 40.

RULER, FORWARDER AND FINISHER — A position as working foreman, small shop; skilled in 3 branches; Southwest preferred. B 69.

WANTED POSITION by young man as an all-around bookbinder; can take charge; best of references. B 328.

## Compositors.

SITUATION WANTED — In the South or extreme West or Southwest, by young married man as make-up, ad. or job man, in first-class office; union; references; 12 years' experience. B 41.

## Engravers.

HALF-TONE OPERATOR desires position in an open shop. B 413.

PHOTOENGRAVER, capable of handling any position in a newspaper plant and taking full charge, also good commercial half-tone operator, would like position to take charge of newspaper plant; would consider position as operator in commercial plant; thoroughly understands Levy acid blast; first-class references; employed at present. B 68.

PHOTOENGRAVER, practical in all branches, including three-color work and emulsion, is looking for position, principally operating; best references. B 473.

PHOTOGRAPHER — Direct half-tone process for three and four color work; competent to take complete charge of color department. B 259.

POSITION WANTED by a first-class operator and copper etcher; capable of taking charge of any shop. B 70.

TO SUPERINTEND OR solicit by a practical photoengraver of 15 years' experience at finishing; temperate, steady and qualified; can furnish references and samples. B 65.

## Foremen, Managers and Superintendents.

FOREMAN — Ability for designing and laying out better grades of work; familiar with stock, estimating; small city job office; references. B 54.

FOREMAN OR SUPERINTENDENT; unusually good all-around printer and artistic typographical designer, a first-class man on high-grade work and can produce same at minimum cost; age 27; nonunion; best references. PRINTER, 3138 Washington ave., St. Louis.

## Newspaper Men.

AN EXPERIENCED and educated printer and newspaper man, age 29, and reared in a small Western town, seeks a party desiring a partner in the publishing business. Address E. A., 17 E. 124th st., New York city.

## Operators and Machinists.

LINOTYPE MACHINIST of 16 years' practical factory and office experience desires position; capable of handling any size plant, new or old machines; A-1 references furnished. B 48.

MACHINIST-OPERATOR — 13 years' experience, steady, sober, union, desires situation in Western city. F. M. HERTZER, 126 Third st., San Francisco, Cal.

## Pressmen.

DESIRER TO CHANGE — First-class pressman; 18 years' experience on high-grade half-tone, booklet, color and commercial work; capable of taking entire charge of pressroom; Pacific coast city preferred. B 433.

HARRIS PRESSMAN — First-class; thorough knowledge by long experience; will guarantee satisfaction. B 323.

NEW YORK cylinder pressman, A1, to take charge; city or country. B 56, care New York Office INLAND PRINTER.

PRESSMAN — Experienced finest color and half-tone, cylinders and platens. B 268.

SITUATION WANTED — Practical pressman; 10 years' experience on all classes of work; nonunion, sober, steady, references. B 62.

## Stereotypers.

A FIRST-CLASS RELIABLE STEREOTYPER with good references wants position either as foreman or journeyman. B 67.

**WANTED TO PURCHASE.**

WANTED — January and March, 1905, issues of THE INLAND PRINTER; must be in good condition; state price. THE INLAND PRINTER COMPANY, Chicago.

**BUSINESS DIRECTORY.****Advertising Art Calendars.**

OLIVER BAKER MFG. CO., makers of art calendars and advertising specialties. Minneapolis, Minn., U. S. A. 3-9

**Advertising Novelties of Wood.**

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-10

**Ball Programs and Invitations.**

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

**Bookbinders' Supplies.**

SLADE, HIPP & MELOY, \*Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-9

**Brass Rule and Brass Galley.**

WANNER, A. F., CO., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties, galley. 6-9

**Brass-Type Founders.**

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 8-9

**Calendar Manufacturers.**

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

**Calendar Pads.**

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert av., Cincinnati, Ohio. 71 sizes and styles calendar pads for 1909. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-9

**Case-Making and Embossing.**

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

**Chase Manufacturers.**

BARNHART BROS. & SPINDLER, Chicago. Electric-welded steel chases. 7-9

**Copper and Zinc Prepared for Half-tone and Zinc Etching.**

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-9

**Counters.**

DURANT, W. N., CO., Milwaukee, Wis. The perfection of counting machines for all presses. Alarm Counters of various types. See advt. 6-9

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press brakes, printers' form trucks. 3-9

**Cylinder Presses.**

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-9

**Electrotypes and Stereotypes.**

McCAFFERTY, H., 141 E. 25th st., New York. Half-tone and fine art electrotyping a specialty. 3-9

**Electrotypes' and Stereotypes' Machinery.**

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

**Embossers and Stampers.**

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 45-49 Randolph st., Chicago. 3-9

**Embossing Composition.**

STEWART'S EMBOSSED BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

**Engravers—Copper and Steel.**

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-9

**Engraving Methods.**

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings; photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 3-9

**Gummed Papers.**

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-9

**Ink Manufacturers.**

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-9

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-9

ULLMAN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N. W., Cleveland, Ohio. 9-9

**Instruction.**

GREAT DEMAND for Mergenthaler operators; best wages, shortest hours; 100 new situations every month; why not get one? THE THALER KEYBOARD helps you; an exact facsimile of Mergenthaler Keyboard; bell announces finish of line; detachable copyholder; instruction book; price \$4. THALER KEYBOARD CO., 505 "P" st., N.-W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Trading Co., London, England, Sydney, Australia, and Mexico City. tf

**Machinery.**

BARNHART BROS. & SPINDLER, Chicago. New, rebuilt. 7-9

**Mercantile Agency.**

THE TYPO MERCANTILE AGENCY, general offices, 116 Nassau st., New York. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. Typo Credit Book is complete classified directory. 11-9

**Monotype Mats.**

WESTERN BRASS-TYPE FOUNDRY CO., 3749 Texas av., St. Louis. Monotype mats delivered 10 days from day of order; faultless work. 11-9

**Motors and Accessories for Printing Machinery.**

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-9

WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa. 11-9

**Paper Calculators.**

DYER'S PAPER CALCULATOR — Determines, without figuring, cost of given number of pieces of paper size of copy, any weight or price stock; 480 or 500 count; pays itself the first day in saving time and errors; price, \$5, prepaid; FREE TRIAL. Write for agency. L. M. DYER & CO., 1238 Elden av., Los Angeles, Cal. 11-8

**Paper Cutters.**

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting-machines. The Brown & Carver complete line. 4-9

SHNIEDEWEND, PAUL, & CO., Chicago. 7-9

**Perfecting Presses.**

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed and rotary perfecting presses. 2-9

**Photoengravers.**

EXCEPTIONAL FACILITIES for handling the work of Southern printers; try us. The ALPHA PHOTOENGRAVING CO., Artists and Engravers, Baltimore, Md. 2-9

BLOMGREN BROS. & CO., 76-82 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-9

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago. 12-9

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers. 1-10

**Photoengravers' Proof Presses.**

SHNIEDEWEND, PAUL, & CO., Chicago. 7-9

**Photoengravers' Screens.**

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-9

**Presses.**

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery. 1-10

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

THOMSON, JOHN, PRESS CO., 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-9

**Printers' Blocks.**

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Iron blocks, Wilson patent blocks, register hooks, sectional and mahogany blocks. 6-9

**Printers' Machinery and Materials.**

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Tubbs wood goods. Hammer paper lifts, high-speed presses, Gordons, National auto cutters, type, etc. 6-9

**Printers' Rollers and Roller Composition.**

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia. 10-9

BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 507-509 Broadway, Kansas City; 52-54 S. Forsyth st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis. 3-9

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-9

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 11-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-9

**Printers' Supplies.**

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-9

**Printing Machinery and Materials.**

EXCEPTIONAL BARGAINS in new and rebuilt cylinder presses, job presses, paper cutters, folders, etc. DRISCOLL & FLETCHER MACHINE WORKS, 164 Ellicott st., Buffalo, N. Y. 4-9

**Purchasing Agent.**

DOAN, ISRAEL, Jersey City, N. J., acts as agent for printers in the purchase of materials or machinery of all kinds. Correspondence invited. 6-9

**Rubber Stamps, Etc.**

SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches. 1-10

**Stereotyping Outfits.**

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-mâché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, \$1. HENRY KAHR, 240 E. 33d st., New York city. 3-9

**Typefounders.**

AMERICAN TYPEFOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburgh, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-9

BARNHART BROTHERS & SPINDLER, Chicago. Superior copper-mixed type. 7-9

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Center st., and 15 Elm st., New York. 10-9

INLAND TYPE FOUNDRY, Standard line type and printers' supplies. St. Louis, New York, Chicago and Philadelphia. 9-9



**Learn PHOTOGRAPHY, PHOTO-ENGRAVING  
or THREE-COLOR WORK.**

Engravers and Three-color Operators earn \$20 to \$50 per week. Only College in the world where these paying professions are taught successfully. Established sixteen years. Endorsed by International Association of Photo-Engravers and Photographers' Association of Illinois. Terms easy; living inexpensive. Graduate placed in good position. Write for catalog and apply course in which you are interested. Illinois College of Photography or 551 Wabash Ave. Bissell College of Photo-Engraving, Effingham, Ill. L. H. BISSELL, President. No saloons in Effingham.

## Auld's Bodygum

Added to printing-inks makes half-tones, type and rule forms print one hundred per cent sharper and entirely overcomes mottled and blurry printing of any sort, also warranted to make any printing-ink print upon highly glazed and varnished paper.

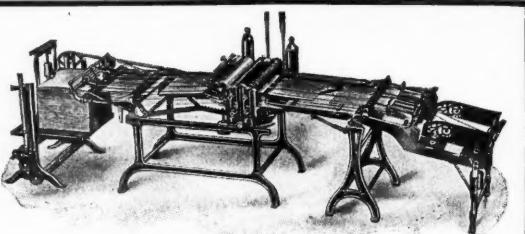
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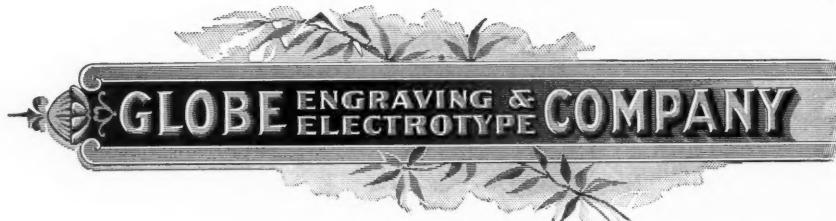
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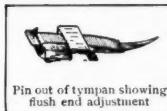
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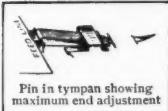
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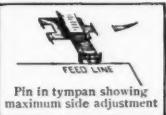


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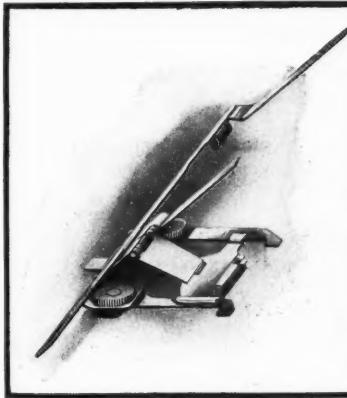
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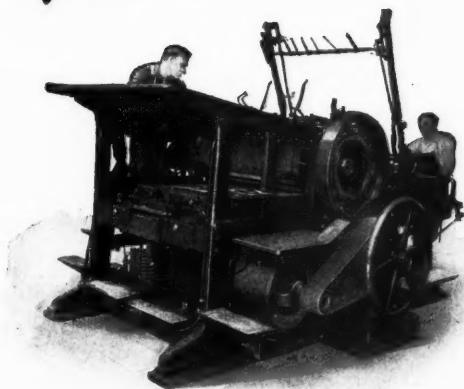
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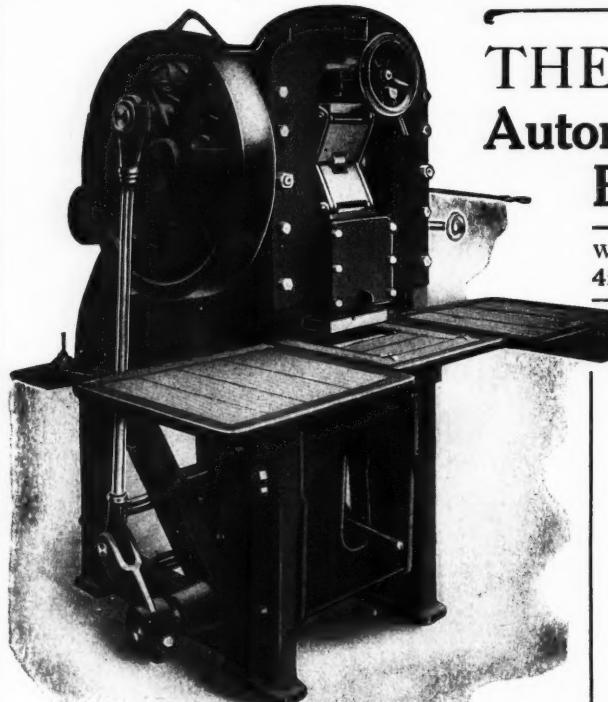
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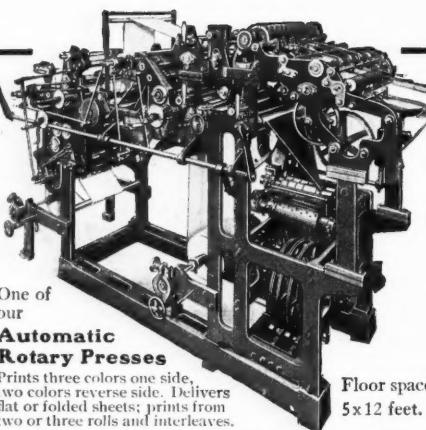
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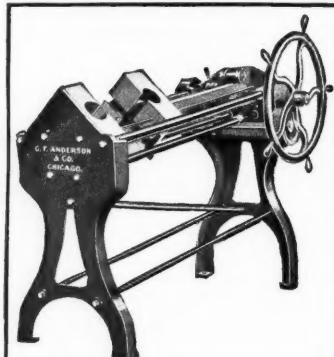
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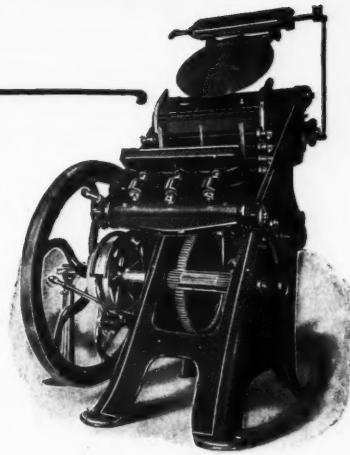
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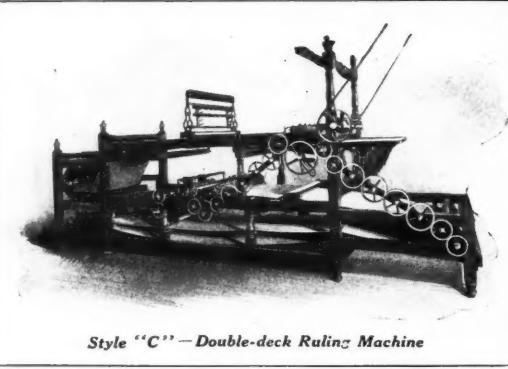
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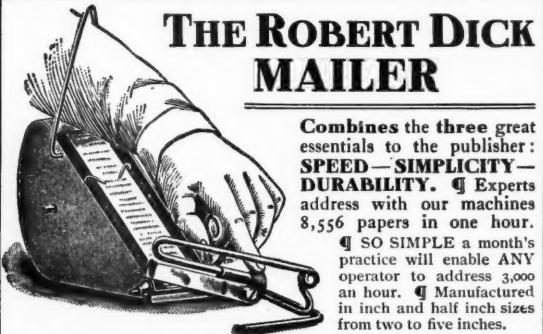
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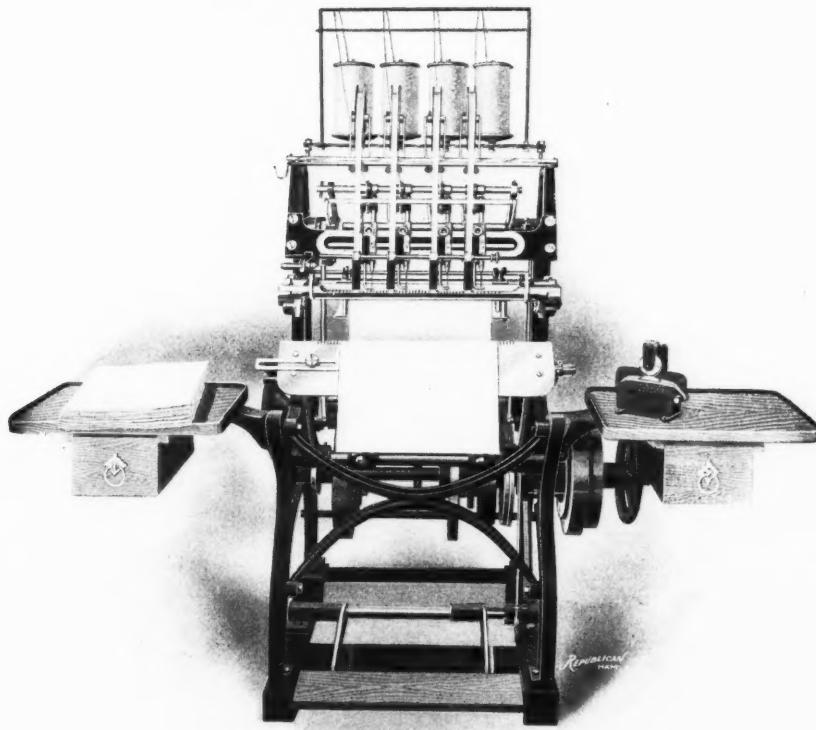
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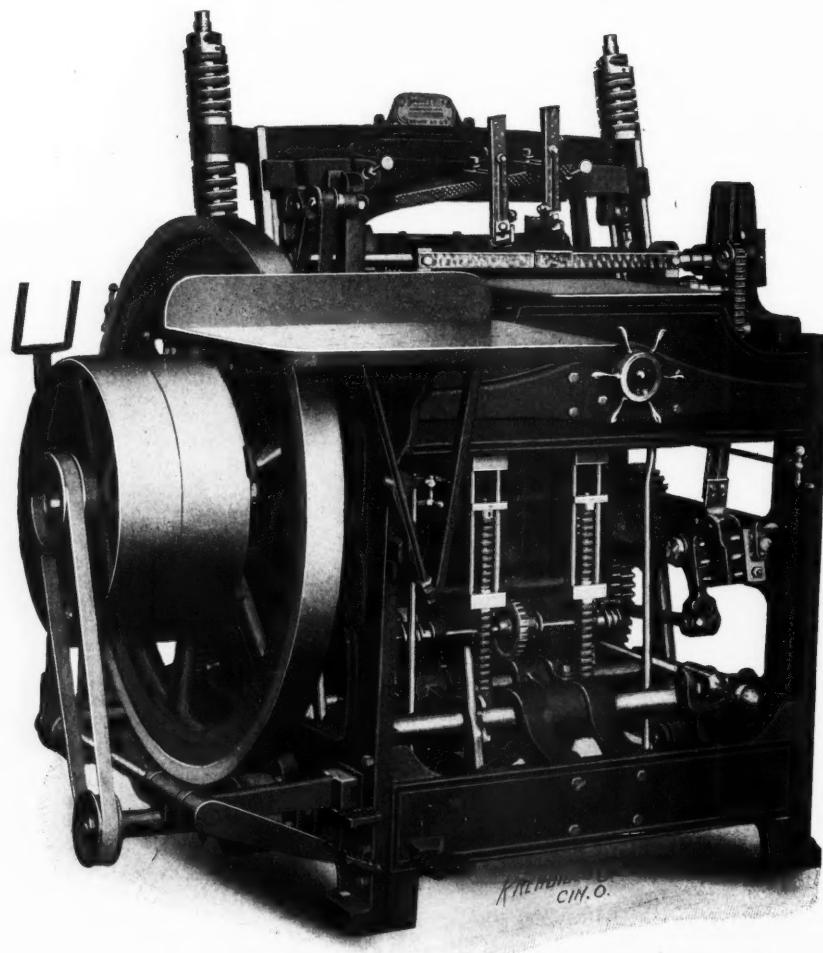
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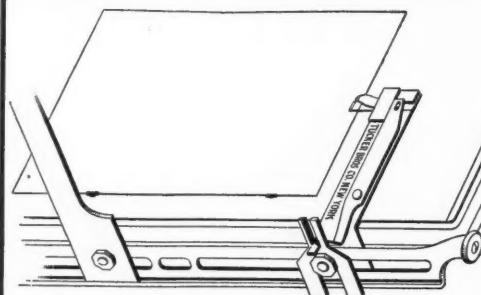
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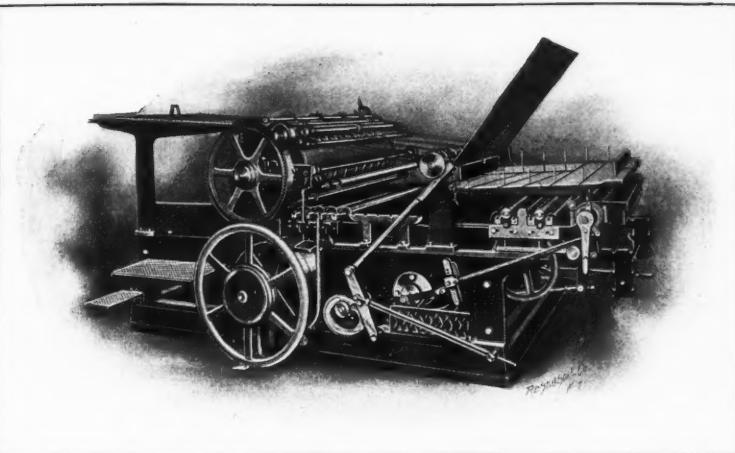
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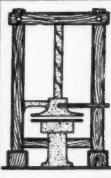
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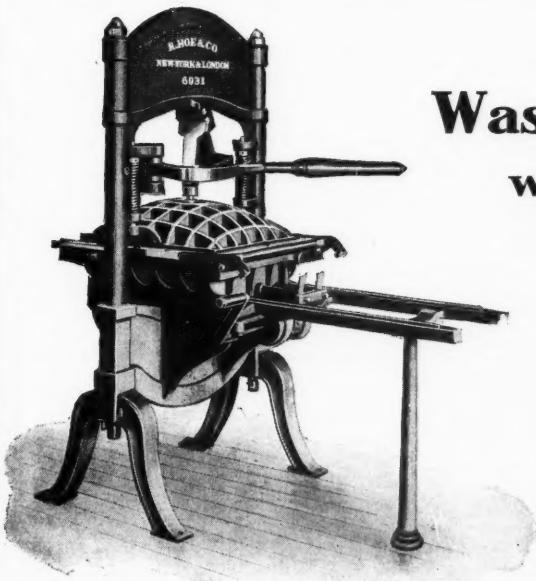


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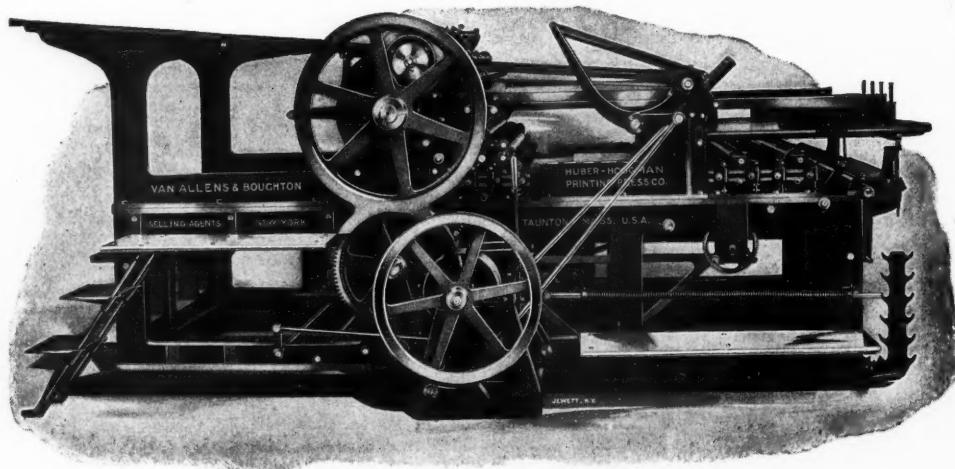
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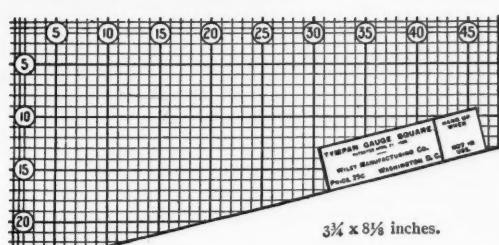
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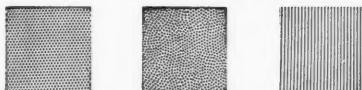
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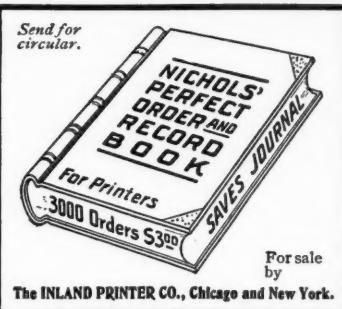
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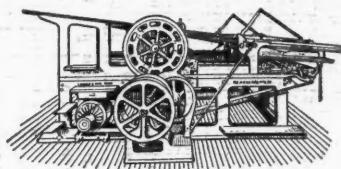
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# The Miehle

The following is a list of  
Miehle Presses  
shipped during the months of  
October and November  
1908



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

Meisenbach-Riffarth Co.	Munich, Germany	1
C. F. Hatch Co.	Lowell, Mass.	1
Previously purchased one Miehle.		
Washington Press	Boston, Mass.	1
Previously purchased one Miehle.		
Bank of Nova Scotia	Toronto, Can.	1
Puntion-Clark Printing Co.	Kansas City, Mo.	1
Walkenhorst & Park Ptg. Co.	Kansas City, Mo.	1
Warner Bros. Co.	Bridgeport, Conn.	2
Western Advent Christian Publishing Association	Mendota, Ill.	1
M. Standiford	Chicago, Ill.	2
Deseret News	Salt Lake City, Utah	1
Previously purchased three Miehles.		
Aldric H. Worswick	Chicago, Ill.	1
The M. M. Johnson Co.	Clay Center, Neb.	1
Walter M. Lowney Co.	Boston, Mass.	1
Fleet-McGinley Co.	Baltimore, Md.	1
Previously purchased three Miehles.		
U. S. Sample Co.	Chicago, Ill.	1
Corbitt Railway Printing Co.	Chicago, Ill.	2
Previously purchased one Miehle.		
Clark & Tivey	Calgary, Can.	1
John B. Stetson Co.	Philadelphia, Pa.	1
J. H. Barry Co.	San Francisco, Cal.	1
Previously purchased three Miehles.		
West Side Printing Co.	Racine, Wis.	1
Domestic Engineering	Chicago, Ill.	1
The Colonial Printing Co.	Cleveland, Ohio	2
Peter De Baun & Co.	New York, N. Y.	1
Evening Post Job Print.	New York, N. Y.	1
Previously purchased one Miehle.		
Hamilton-Brown Shoe Co.	St. Louis, Mo.	1
The F. A. Bassette Co.	Springfield, Mass.	1
Previously purchased three Miehles.		
The T. Eaton Co.	Toronto, Can.	1
Previously purchased four Miehles.		
Harrison Ptg. & Adv. Co.	Union City, Ind.	1
The Enterprise Printing Co.	Cleveland, Ohio	1
The Boston Post	Boston, Mass.	1
C. A. W. Spencer	Brookline, Mass.	1
Previously purchased one Miehle.		
Advertisers' Press	Philadelphia, Pa.	1
G. Schirmer	New York, N. Y.	1
Previously purchased three Miehles.		
Thompson & Thompson	Providence, R. I.	1
Previously purchased one Miehle.		
L. R. Rogers	New Castle, Del.	1
E. W. McClelland	Minneapolis, Minn.	1
Previously purchased one Miehle.		
A. H. Sickler Co.	Philadelphia, Pa.	2
Previously purchased one Miehle.		
The Great Western Pub. Co.	Denver, Colo.	1
Previously purchased one Miehle.		
Brown, Treacy & Sperry Co.	St. Paul, Minn.	1
Previously purchased three Miehles.		
American Type Founders Co.	Vancouver, B. C.	1
Hungerford-Holbrook Co.	Watertown, N. Y.	2
Previously purchased one Miehle.		
Berger Bros.	Philadelphia, Pa.	1
The Aldine Printing Co.	Pittsburg, Pa.	1
Previously purchased one Miehle.		
Grand Rapids Paper Box Co.	Grand Rapids, Mich.	2
Previously purchased two Miehles.		
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